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CITIES OF NORTHERN AND CENTRAL ITALY

III

FLORENCE, SIENA, AND OTHER TOWNS OF TUSCANY AND UMBRIA

CITIES OF NORTHERN AND CENTRAL ITALY

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By AUGUSTUS J. C. HARE

AUTHOR OF "WALKS IN ROME," "DAYS NEAR ROME," ETC.

IN THREE VOLUMES

III

FLORENCE, SIENA, AND OTHER TOWNS OF TUSCANY AND UMBRIA

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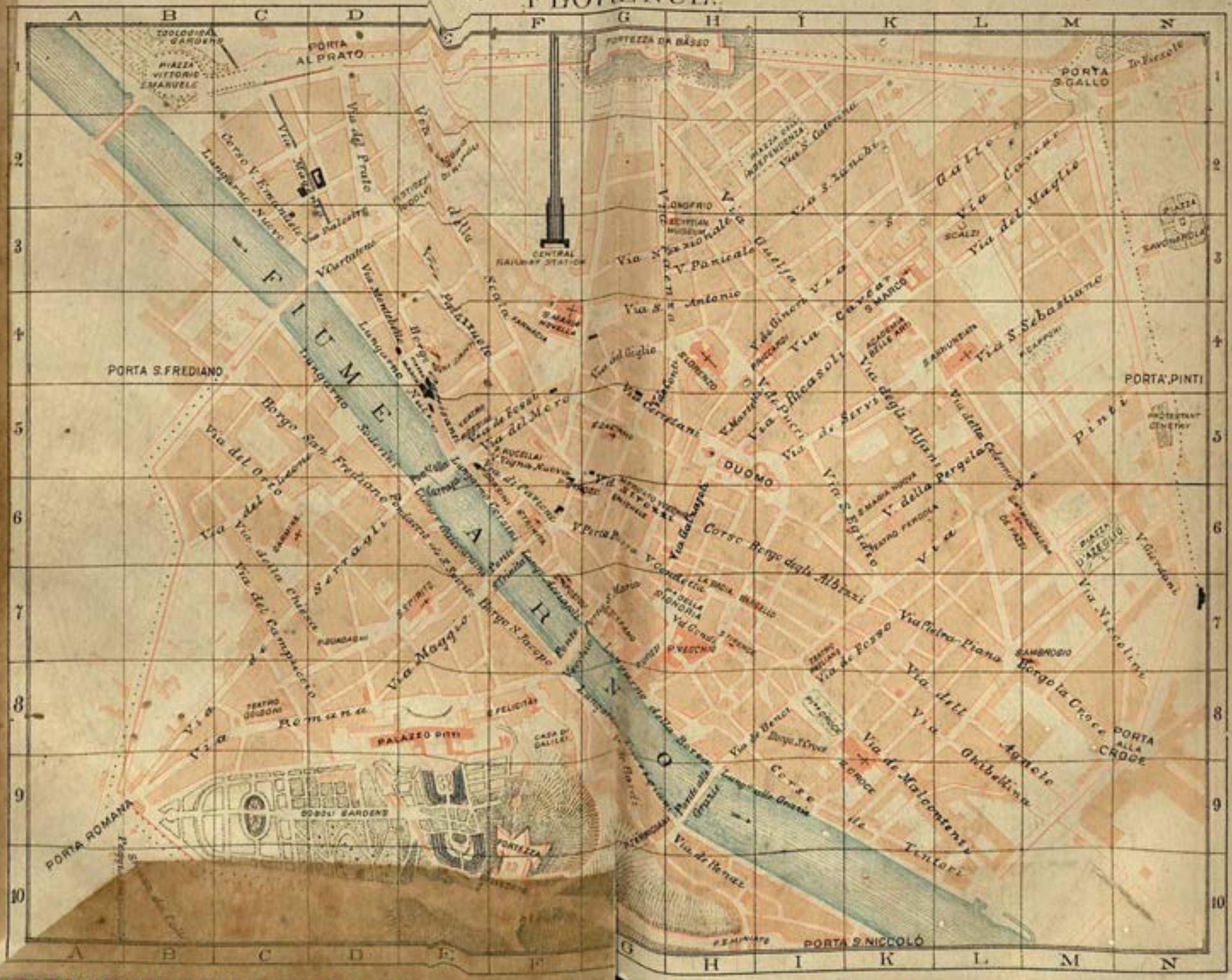
FLORENCE.


A B C D E F G H I K L M N
1 2 3 4 5 6 7 8 9 10
FIUME ARNO
PORTA AL PRATO
PORTA S. GALLO
PORTA S. FREDIANO
PORTA PINTI
PORTA ROMANA
PORTA S. NICCOLÒ
PORTA ALLA CROCE
DUOMO
PALAZZO PITTI
BOBOLI GARDENS
CENTRAL RAILWAY STATION
Via Cavour
Via del Maglio
Via S. Sebastiano
Via Ricasoli
Via Calzaioli
Via Tornabuoni
Via Maggio
Via de' Tornabuoni
Via de' Malcontenti
Via Nazionale
Via S. Antonio
Via Panicale
Via S. Zanobi
Via del Proconsolo
Via del Corso
Via Porta Rossa
Via Pietra Piana
Via de' Benci
Via de' Renai
Via del Giglio
Via del Leone
Via del Orto
Via della Chiesa
Via Mentebello
Via Palestro
Via Valfonda
Via Guicciardini
Via Vecchietti
Via Agnolo Ghiberti
Via de' Servi
Via della Pergola
Via S. Egidio
Via Cerretani
Via Calimala
Via Porta Rossa
Via del Proconsolo
Via del Corso
Via Vigna Nuova
Via di Parione
Via de' Fossi
Via del Moro
Via del Giglio
Via Ghibellina
Via Palestro
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Via Valfonda
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Via de' Fossi
Via del Moro
Via del Giglio
Via del Leone
Via del Orto
Via della Chiesa
Via Mentebello
Via Palestro

CHAPTER XLVIII.

FLORENCE.

GENERAL ASPECT.

Hotels. *Hotel Europa*, Piazza della Trinità, is a very good hotel in a central situation. The *H. del Arno*, *H. de la Grande Bretagna*, *H. New York*, *H. La Pace*, *H. de la Ville*, and *H. Vittoria*, on the Lung' Arno, have more sun and view. The *Hotel Milano*, Via Cerretani; and *H. d'Alleanza*, Via della Scala, are very comfortable, and less expensive, receiving guests *en pension*. The *H. Porta Rossa* is a good Italian second-class hotel.

Lodgings. Good single rooms may be obtained at 30 frs. a month and 5 frs. a month for service, in sunny situations. Most of the houses on Lung' Arno and in the Borg' Ognisanti, which are not hotels, are let in lodgings. Madame Iandelli, Piazza Soderini, has a most excellent and comfortable Pension; that of Miss Earle in the Palazzo Corsi, Via de' Strozzi, is also much liked.

Cafés. Doney, 14, Via Tornabuoni, has a European *Restaurant* reputation.

Carriages. Excellent street carriages cost: the course 80 c. The first ½ hour, 1 fr. 30 c.; every ½ hour after, 70 c. Outside the walls, the first ½ hour, 2 frs.; each ½ hour after, 1 fr.

Post Office. In the Piazza of the Uffizi, opposite the entrance of the Gallery.

Telegraph Office. Pal. Ricciardi, 2, Via de' Ginori.

Photographers. The brothers Alinari, 8, Via Nazionale. Schemboche, 38, Borgognisanti.

Sights. Those who sojourn long at Florence will probably make themselves acquainted with most of the buildings described in these pages. A week at least should be given to Florence. For those who

are unfortunate enough to spend only two days here it may be suggested that they should—

1st day, Morning. Visit the Piazza della Signoria; the Uffizi (especially the Tribune); and walk through the Galleries to the Pitti, returning by the Ponte Vecchio.

Afternoon. See the frescoes at the Carmine, and drive by the Colle to S. Miniato; and, if possible, see the lower part of the Boboli Gardens afterwards.

2nd day, Morning. See the Medici statues in S. Lorenzo; the Cathedral and Baptistery; S. Croce; the Bargello, and return by the Casa di Dante.

Afternoon. See S. Maria Novella, and drive either to Fiesole or Careggi.

"Of all the fairest cities of the earth
None is so fair as Florence. 'Tis a gem
Of purest ray; and what a light broke forth,
When it emerged from darkness! Search within,
Without; all is enchantment! 'Tis the Past
Contending with the Present; and in turn
Each has the mastery."—*Rogers.*

THE radiant loveliness of the country immediately around Florence renders it the most delightful of all Italian cities for a spring residence, and no one who has once seen the glorious luxuriance of the flowers which cover its fields and gardens, and lie in masses for sale on the broad grey basements of its old palaces, can ever forget them. May is perhaps the most perfect month for Florence. In winter the ice-laden winds from the Apennines blow bitterly down the valley of the Arno. Forsyth mentions that physicians say they can scarcely conceive how people can live at Florence in the winter, or how they can die there in summer.

Florence, "La bellissima e famosissima figlia di Roma," as Dante calls her, has been far less modernized than Rome since

the change of Government, and though, during the short residence here of the Sardinian court, the magnificent old walls were destroyed, to the great injury of the place, with the towers which Varchi describes as "encircling the city like a garland,"* several beneficial additions, such as the drive by the Colle, were introduced. Conservatism is a natural part of the Florentine character, and there is scarcely the site of an old building or a house once inhabited by any eminent person which is not marked by an inscription.

Florence existed in Roman times, but never attained any importance till the Middle Ages. In 1198 it already stood at the head of a league of the Tuscan towns against Philip of Swabia. Dante complains of the changes which it strove to introduce in politics and civilization :—

> "Quante volte del tempo che rimembre,
> Leggi, monete, officii e costume
> Hai tu mutato, e rinnovato membre?"—

The principal families at this time were the *Buondelmonte* and *Uberti*, the *Amidei* and *Donati*. A widow of the noble house of Donati being determined to have no other son-in-law than the head of the great family of Buondelmonte, persuaded him to marry her daughter, who was of matchless beauty, while he was engaged to one of the Amidei. When the marriage was known, the Amidei, and their relations the Uberti, fell upon young Buondelmonti as he was riding across the Ponte Vecchio, and slew him at the foot of the statue of Mars. This murder threw the whole city into confusion, half the citizens siding with the Buondelmonti, half with the Uberti. But in 1246, when the Emperor Frederick II. favoured the Uberti, who as imperialists were now called Ghibellines, the Guelphs or Buondelmonti faction were expelled from Florence.

Upon the death of Frederick II., the Guelphs returned in 1250, and there was a reconciliation. A military confederation was then formed. The six divisions—*Sestiere*—of the town each chose two burgesses—*Anziani*—for a year, and, the better to avoid party spirit, two foreigners, one of whom was to serve as *Podesta*, the other as *Capitano del Popolo*. The confederation was divided under twenty standards, with an annual change of captains—*Gonfalonieri*. In battle, the *Carroccio*, a huge car, drawn by oxen with scarlet trappings, and supporting the standard of

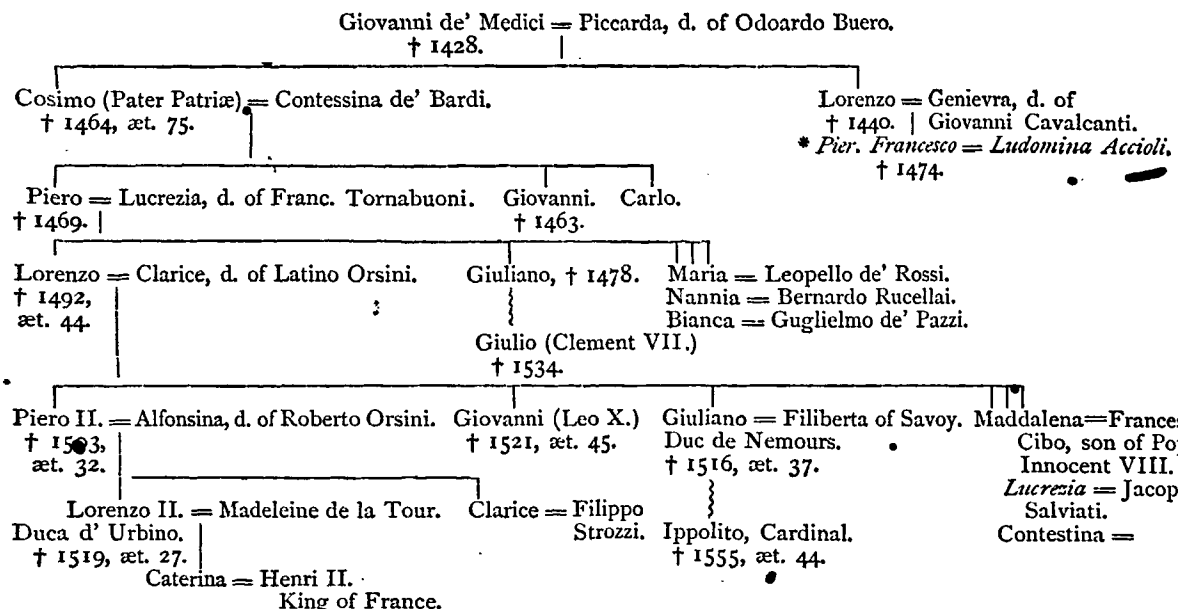
* Some of these were demolished in 1527.

Florence, and a bell which was to ring ceaselessly, was to be the great centre and rallying-point.

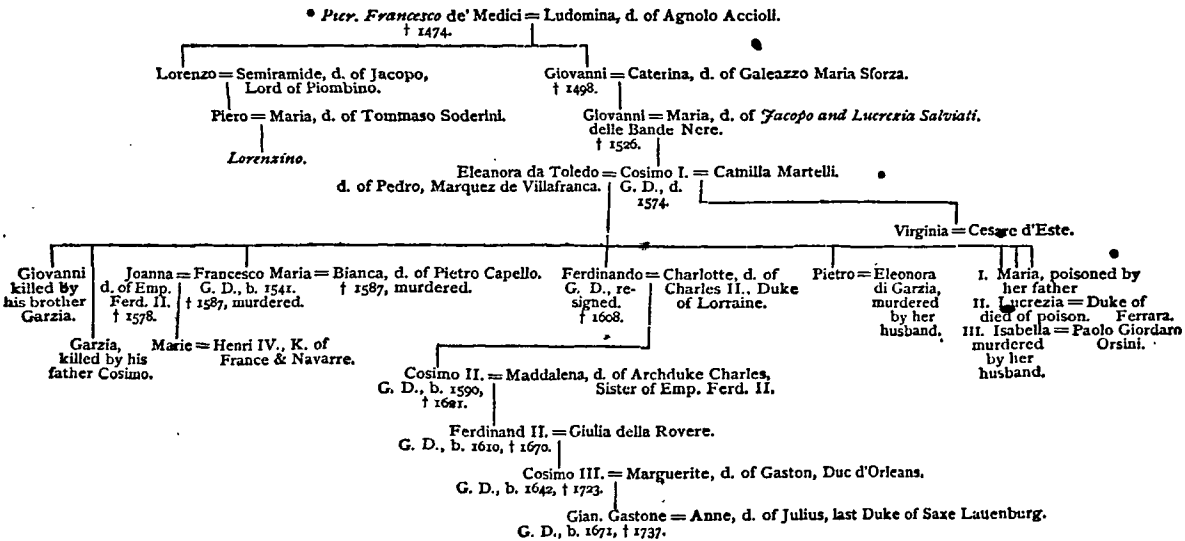
When Manfred had gained possession of Naples, the Ghibellines hoped by his assistance once more to obtain the supreme power in Florence, but the Anziani discovered their plot and drove them out of the city. They fled to Siena, where, under Farinata degli Uberti, they completely defeated the Florentine army of the Guelphs in the *Battle of Monteaperto*, and re-entered Florence in triumph. They would even have destroyed the city but for the noble defence of Farinata, who declared that he had only been induced to conduct the war by the hope of returning to his beloved native place. After Manfred, in fighting against Charles of Anjou, had lost his life and his kingdom, the Guelphs regained their lost power, and a new democratic constitution was formed. The town was then divided into guilds—*Arti*, and to each guild was given a responsible governor—*Consul*, with a *Capitano* and a peculiar standard—*Bandiera*. The guilds, originally only twelve, of which seven were of the upper classes (*il Popolo grasso*) and seven of the lower (*il Popolo minuto*), were afterwards increased to twenty-one, and even the nobles, if they wished to take part in the government of the town, were enrolled in a guild. When the Guelphs further established their power by calling in Charles of Anjou, before whom the Ghibellines took flight, the council called *Signoria* was formed for the government of Florence. In 1289, the Florentine Guelphs, having established their own power, assisted the popular party at Arezzo in gaining the bloody *Battle of Campaldino*, in which Dante, who had been received into the Guild of Doctors, fought amongst the Guelphic troops. In 1298 the *Palazzo della Signoria* was built at Florence—*per maggior magnificenza e più securità de' Signori*, and many other new buildings were erected. Macchiavelli says—"Never was the town in a more happy or flourishing condition than at this time, rich in population, treasure, and aspect; having 30,000 armed citizens, and 70,000 from its territory (*suo contado*); while the whole of Tuscany was either subject or allied to it."

Florence had now such power as to fear neither the empire nor its own exiles, but its strength continued to be wasted by internal strife. Fresh elements of discord were found in the quarrels of the great family of the Cerchi, who had become powerful through trade, and the noble race of the Donati. The Cerchi adopted the name of *Bianchi*, the Donati of *Neri*, names borrowed from the Ghibelline and Guelphic divisions of the neighbouring Pistoia. Both were banished in turn, and it was the anger excited by the recall of the Ghibelline Guido Cavalcanti which led to the banishment of Dante, who was his personal friend, and who was condemned by a Guelphic court, under the influence of Corso Donati, afterwards himself exiled and put to death.

After the death of Charles of Calabria (in 1328), whose aggressions had made the foreign Signorie unpopular, foreigners were excluded from the government, till the successes of the Frenchman, Walter de Brienne, Duke of Athens, as general of the Florentine army, led to his so far gaining the affections of the people, that, on Sept. 8, 1342, he was invested by popular acclamation with the sovereignty for life, but his rule of violence and pride was of short duration, and he was exiled in the following year. The Guelphs now returned to power, and strengthened their influence by the benevolence they showed during the great plague of 1348, which is described by Boccaccio (born 1313). The noble family of the *Albizzi* was now at the head of the Guelphs, and their arrogance was such that the Ghibellines and not the Guelphs became now rather the representatives of the popular party. Such was the case when the *Revolution af the Ciompi* took place ander Michele Lando, who was chosen Gonfaloniere, and, in the words of Macchiavelli—"overcame every citizen by his uprightness, cleverness, and kindness, like a true deliverer of his country." The Ciompi, however, were soon expelled, and the Ghibelline family of the Medici, who had risen to wealth under the banker *Giovanni de' Medici*, coming forward as patrons of the *popolo minuto*, began to rise to power in spite of the utmost efforts of the Albizzi, who felt that their star was waning. Giovanni, who died in 1428, left an enormous fortune to his two sons, *Cosimo*, born 1383, and *Lorenzo*, born 1394. Both these were banished for a time by the influence of Rinaldo Albizzi; on their recall, Cosimo, who was made Gonfaloniere, gained universal approbation by the magnificence with which his immense fortune enabled him to receive the illustrious guests who came to the Council of Florence in 1439, while his intercourse with men of genius led to his being regarded as a typical patron of the arts and sciences. It was at this time that Brunelleschi and Michelozzi graced Florence as architects; Donatello and Ghiberti as sculptors; Masaccio and Filippo Lippi as painters. The enthusiasm of Cosimo for Platonic philosophy led to his founding the famous Platonic Academy of Florence, in which Marsilius Ficinus, the son of his physician, was the leading spirit. The wonderful learning of Cosimo in Greek, Hebrew, Arabic, and other languages, brought about the foundation of the Medicean Library, while his love of art led to the decorations of S. Marco by Fra Angelico. In the alliances of his children he thought rather of the noble Florentine families than of foreign princes, in the financial world he was the Rothschild of his time, and he was so beloved by the people that shortly before his death, the title of "Father of his Country" was bestowed upon him by a public decree in 1464.



Alessandro (= Marguerite, natural dau. of Charles V.) Duke, assassinated in 1536 by *Lorenzino*, was a natural son either of Lorenzo II. or of Cardinal Giulio.


• Piev. Francesco de' Medici = Ludomina, d. of Agnolo Accioli.
† 1474.
Lorenzo = Semiramide, d. of Jacopo, Lord of Piombino.
Giovanni = Caterina, d. of Galeazzo Maria Sforza.
† 1498.
Piero = Maria, d. of Tommaso Soderini.
Giovanni = Maria, d. of Jacopo and Lucrezia Salviati. delle Bande Nere.
† 1526.
Lorenzino.
Eleanora da Toledo = Cosimo I. = Camilla Martelli.
d. of Pedro, Marquez de Villafranca. G. D., d. 1574.
Virginia = Cesare d'Este.
Giovanni killed by his brother Garzia.
Joanna = Francesco Maria = Bianca, d. of Pietro Capello.
d. of Emp. Ferd. II. † 1578.
G. D., b. 1541. † 1587, murdered.
† 1587, murdered.
Ferdinando = Charlotte, d. of
G. D., resigned. † 1608.
Charles II., Duke of Lorraine.
Pietro = Eleonora di Garzia, murdered by her husband.
I. Maria, poisoned by her father
II. Lucrezia = Duke of
died of poison. Ferrara.
III. Isabella = Paolo Giordano Orsini.
murdered by her husband.
Garzia, killed by his father Cosimo.
Marie = Henri IV., K. of France & Navarre.
Cosimo II. = Maddalena, d. of Archduke Charles,
G. D., b. 1590, † 1621.
Sister of Emp. Ferd. II.
Ferdinand II. = Giulia della Rovere.
G. D., b. 1610, † 1670.
Cosimo III. = Marguerite, d. of Gaston, Duc d'Orleans.
G. D., b. 1642, † 1723.
Gian. Gastone = Anne, d. of Julius, last Duke of Saxe Lauenburg.
G. D., b. 1671, † 1737.

Lorenzo de' Medici, afterwards called "the Magnificent," was only in his sixteenth year when his grandfather Cosimo died, but his brilliant powers at once enabled him to take a part in public affairs, and to assist his feeble father Piero, who died five years afterwards. When the rich Luca Pitti (who was then employed in building the Pitti Palace) and others were discovered in a plot to overthrow the Medicean power, he turned them into friends, acting, in the words of Valori, on the principle that "he who knows how to forgive, knows how to win everything." At the famous tournament of the Piazza S. Croce (1468), which has been celebrated by Pulci and Politian, both Lorenzo and his brother Giuliano won prizes. Landino wrote a whole book upon the education of the Medici, which was chiefly carried on under Marsilio Ficino; they soon received the name of "principi dello stato."

Lorenzo married, in 1468, one of the noble Roman family of the Orsini. In 1469 his father died, and he was immediately requested to undertake the government of the State. He continued to seek the advice of the wisest counsellors, and then to act independently after mature consideration. He remained bound by the closest friendship to his brother Giuliano. He liberally expended for the benefit of the State the great treasure which he gained from trading speculations all over Europe. His encouragement made Florence at this time the capital of the Arts to the whole world; while a visit from Galeazzo Sforza, Duke of Milan, introduced a fashion of display and luxury hitherto unthought of. In 1478, republican fears, mingled with private jealousies, led to the *Conspiracy of the Pazzi*, who leagued with the Riarii, nephews of Sixtus V. (whose arrogant claims had been resisted by Lorenzo), to murder both the Medici in the cathedral, and to raise a demonstration of freedom. Giuliano fell under the dagger of Francesco de' Pazzi as the Host was elevated, but Lorenzo, though wounded, was able to take refuge in the sacristy, and when Jacopo de' Pazzi rushed with shouts of "freedom" through the streets, no one responded, and the people only rose for the Medici, crying "Vivano le palle" (the arms of the Medici). The Pazzi and their co-conspirator, the Archbishop of Pisa, were executed. Sixtus V., furious, having vainly demanded the exile of the Medici, stirred up the king of Naples against Florence, when Lorenzo, to save the republic, delivered up his person, and gained over his enemy by his magnanimity ("vicit præsentia famam."—Valori). Thenceforward the importance of Florence seemed to issue from Lorenzo as from a centre. Foreign courts sought not only his alliance, but his advice; even the Sultan placed himself in friendly relations with him, and sent him a giraffe and other animals. Commerce flourished, for since Florence had won the harbour of Leghorn from the Genoese

in 1421, it had built its own ships, which traded in the ports of Asia Minor, the Black Sea, Africa, Spain, England, France, and Flanders. Till 1480, the galleys all belonged to the State, under the command of an Admiral, the State letting them to the merchants at an assessment.

Florence, more than ever the centre of art and learning, had in 1471 its own printer, Cennini. Greek was the most popular of studies. Scholars, by their readiness of speech, had great weight in all political transactions; literary fame brought riches; and scientific conversation had its part in good society. Even ladies shone as philologists. Lorenzo, instructed by Landino, Filelfo, Ficino, Lorenzo Valla, Poliziano, Sannazaro, and brought up on the Platonic philosophy, was also a poet: his sonnet "O chiara stella, che co' raggi suoi," is still well known. Amongst the artists he encouraged were Antonio Pollajuolo and Luca Signorelli, the forerunners of Michael Angelo, and he founded in the garden of S. Marco an academy for young artists, to which Michael Angelo was admitted on the recommendation of Domenico Ghirlandajo. Lorenzo died at Careggi, April 8, 1492.

A partial reaction from the extreme luxury in which Florence had been revelling, had been brought about two years before, by the sermons of *Savonarola*, the Dominican monk of S. Marco. His prophecies that a chastisement was at hand, seemed to be fulfilled under the government of the weak *Piero de' Medici*, son of Lorenzo, who purchased the protection of Charles VIII. by the surrender, in 1494, of all the fortified places of the republic. The disgrace was so keenly felt by Florence that Pietro Capponi in the Signoria declared Pietro incapable of conducting affairs, and the Medici were expelled from Florence, amid cries of "Abbasso le palle."

On Nov. 17, 1494, Charles VIII. made a triumphal entry into Florence, but his exactions were restrained by the dignity of the Florentine deputy Capponi. After his departure, Savonarola was made lawgiver of Florence. A council of 1000, with a select committee, like that of Venice, but with Christ as their King instead of a doge, was the government which he advocated. In 1495, the entire organization of the State was given up to him as the representative of the "Christocratic Florentine Republic;" his throne was the pulpit. For three years he ruled in a manner which induced even Machiavelli to acknowledge his greatness. During this time such an inspiration of love and sacrifice breathed throughout Florence, that unlawful possessions were restored wholesale, mortal enemies embraced each other, hymns not ballads were sung in the streets, the people received the sacrament daily, and over the cathedral pulpit and over the gate of the Palazzo Vecchio was written—"Jesus Christ is the King of Florence." The public offices

now included—*Lustratori* (purifiers of worship), *Limosinieri* (collectors of alms), and *Moralisti*, who cleared the houses of playing cards, musical instruments, and worldly books. In 1497, an attempt was made to restore the amusements of Carnival, but the adherents of Savonarola went from house to house collecting the *Vanita* or *Anatema*, that is, all sensuous books and pictures, which they burnt on a huge pyramidal pyre on the last day of Carnival, amid the blare of the trumpets of the Signory, and the songs of the children.

But the old true Florentine spirit soon wearied of theocratic monkish government, and Pope Alexander VI., furious at Savonarola's having called his court the Romish Babylon, excommunicated the monk, who refused to recognize his prohibition to preach, saying that "when the Pope orders what is wrong, he does not order it as Pope." A Franciscan friar accused Savonarola of heresy, and challenged him to the ordeal by fire; he consented, but when the day came, the ordeal was postponed by trivial discussions, till a storm of rain had extinguished the flames. Then the prophet lost his glory, S. Marco was stormed, Savonarola was taken prisoner, was forced by the torture to confessions which he vainly recanted, and, on Ascension Day, 1498, he was hung, and afterwards burnt, with his two principal followers, Fra Domenico and Fra Silvestro.

It was about this time that Amerigo Vespucci of Florence, who gave his name to America, explored the coast of Venezuela.

Pietro de' Medici had died in exile in 1505, but in 1512 the Medici returned to Florence in the person of his son *Lorenzo* and his youngest brother *Giuliano*. In the same year Giovanni de' Medici ascended the papal throne as Leo X. Both the Medici who were "restored" died very young, Giuliano in 1516, and Lorenzo in 1519, a year after his marriage, leaving an only daughter, Catherine de' Medici, afterwards the famous queen of France. Besides this infant, of descendants of Cosimo, Pater Patriæ, there only remained Pope Leo X., who was son of Lorenzo the Magnificent, Cardinal Giulio, afterwards Pope Clement VII., son of Lorenzo's brother Giuliano (killed by the Pazzi), and two illegitimate youths, Alessandro, supposed to be the son of Cardinal Giulio, and Ippolito, son of Giuliano.

The illegitimate Medici were brought up at Florence by guardians appointed by their papal relatives, but after the misfortunes of Clement VII., called by Ranke—"the very sport of misfortune, and without doubt the most ill-fated Pontiff that ever sat upon the papal throne"—the Medici were once more expelled from Florence by a revolution under Filippo Strozzi and his wife Clarice, herself the daughter of Pietro de' Medici.

But the family fortunes again turned. Ippolito was created a Cardinal; and, in 1529, a league was made between Clement VII. and the Emperor, by which it was arranged that Alessandro should marry Margaret, the illegitimate daughter of the latter. Florence, defended by Michael Angelo and his fortifications, was taken after an eleven months' siege, and its republican freedom was finally lost August 3, 1530, at the *Battle of Gavinana* in the Apennines. On July 29, 1531, the imperial envoy announced to the Signoria the imperial decree which made Alessandro de' Medici hereditary Duke of Florence, under the supreme sovereignty of the Emperor. Alessandro, who surrounded himself with a body-guard of 1000 men, and built a new citadel, was murdered by his relation Lorenzino in 1539, when *Cosimo I.*, son of Giovanni delle Bande Nere, succeeded in his 18th year. Cosimo imitated the great Lorenzo in founding the Academy of Florence, and beginning the glorious collections of the Uffizi. In 1569 he was made *Grand-duke* by Pope Pius V., and the title was confirmed to his son in 1575 by the Emperor Maximilian II. In 1574 he was succeeded by *Francesco I.*, who married first Joanna of Austria, sister of that Emperor, and secondly the beautiful Venetian, Bianca Capello, who had long been his mistress.

In 1587, upon the tragical death of Francesco and Bianca, his brother Cardinal Ferdinand de' Medici succeeded as *Francesco II.*, and was distinguished by his war against the Turks and his popularity. The next sovereign, *Cosimo II.*, who succeeded in 1609, was also distinguished as the protector of art and science. But the prosperity of Florence began to wane under the weak *Ferdinand II.*, and continued to do so under the vain *Cosimo III.*, and the foolish *Gian-Gastone*, who was the last of the Medici.

After the extinction of the Medici, in accordance with the conditions of the Peace of Vienna of 1735, Tuscany fell to Duke Francis Stephen of Lorraine (afterwards the Emperor Francis I.), the husband of Maria Teresa. Under his son and grandson it prospered exceedingly. In 1799 the French expelled the Grand-duke, and in 1801 Tuscany was placed under the Infante Louis of Parma as the kingdom of Etruria: in 1808 it was ceded to France: in 1814 it was given back to the Grand-duke Ferdinand, whose son Leopold II., raised to the sovereignty in his 18th year, was the great benefactor of the lands of Tuscany, under the ministry of Count Fossombrone. In 1848 the Grand-duke was compelled to recognize a radical ministry (Guerazzi, Montanelli, Mazzini, Prince Corsini-Lajatico). In 1849, he fled to Gaieta, and for one fortnight Guerazzi ruled as Dictator. Then the Grand-duke was recalled, imprudently strengthened himself with 10,000 Austrian soldiers, and in

1852 abolished the constitution. In 1859 he was compelled to abdicate. In 1860, Tuscany was incorporated with the kingdom of Victor Emmanuel; from 1863 to 1871 it was the capital of that kingdom. In 1871, it resigned its rank to Rome, and has since then sunk into a mere provincial city, bereft of the presence of a court, and paying more than six times the amount of taxes it paid under the Grand-dukes. To its Medici princes and their Austrian successors, it owes most of its noble buildings, and all its incomparable galleries and museums: the reign of Victor Emmanuel will be commemorated by the tasteless front of S. Croce, and the total destruction of the noble walls which encircled the city, and which made Florence, with the exception of Rome, unique amongst European capitals.

In *Architecture*, Florence is richest in its *Palaces*, and these exceed those of any other city. The earliest architect of distinction was Arnolfo di Cambio (Cathedral, Palazzo Vecchio, Bargello), the earliest painter of importance was Cimabue (S. Maria Novella, Academy). Then came Giotto, as both architect and artist (cathedral tower, pictures in Academy and Uffizi), the Orcagna (Loggia de' Lanzi, Or S. Michele, S. Maria Novella), and Fra Angelico (S. Marco, Uffizi, Academy). With the Renaissance of the 15th century, arose Brunelleschi in architecture (Cathedral, &c.), Masaccio (Carmine) in painting, and Donatello and Ghiberti (Or S. Michele, Bargello collection, Baptistery, &c.) in sculpture. At the same time flourished Leo Battista Alberti (Palazzo Rucellai, S. Maria Novella), Michelozzi Michelozzi (S. Marco), Giuliano di S. Gallo, and others; while in sculpture the Robbias, Andrea del Verocchio, Benedetto de Majano, Rovezzano, and others, have left many incomparable works. With these came a host of noble artists, Filippo and Filippino Lippi (Carmine), Botticelli (Uffizi), Cosimo Roselli (S. Maria de' Pazzi), Domenico Ghirlandajo (S. Trinità), and Benozzo Gozzoli (Palazzo Riccardi), &c., whose glories only paled before their successors, Leonardo da Vinci (Uffizi, Pitti), Michael Angelo (S. Lorenzo, Uffizi, &c.), Andrea del Sarto (Scalzi, Pitti), Fra Bartolommeo (Uffizi, Pitti), Mariotto Albertinell (Uffizi), and others.

After the fall of Florentine freedom in 1530, Art began to decline at Florence, only finding a noble representative in the sculptor Giovanni da Bologna (Piazza della Signoria, Boboli Gardens). The works of the later architects, Buontalenti, Ammanati, &c., and of such artists as Vasari and Allori, do not make us regret that they are few in numbers in comparison with those of their predecessors.*

The Galleries and Museums, due for the most part to the

* This account of the Florentine history is greatly indebted to that in the German work of Dr. Gsell-Fels.

Medici, and after them to the Austrian Grand-dukes, are nobly kept up, and liberally thrown open. Their treasures are inexhaustible, and almost every taste may be satisfied there. In the Galleries of the Uffizi and Pitti alone, a walk of several miles may be taken on a wet day, entirely under cover, and through an avenue of Art treasures the whole way. When we add to these attractions the proverbially charming, genial, honest, simple character of the Tuscan people, we feel that it would be scarcely possible to find a pleasanter residence than Florence in autumn or spring.

"Une ville complète par elle-même, ayant ses arts et ses bâtiments, animée et point trop peuplée, capitale et point trop grande, belle et gaie,—voila la première idée sur Florence."—*Taine.*

"Other, though not many, cities have histories as noble, treasures as vast; but no other city has them living, and ever present in her midst, familiar as household words, and touched by every baby's hand and peasant's step, as Florence has.

"Every line, every road, every gable, every tower, has some story of the past present in it. Every tocsin that sounds is a chronicle; every bridge that unites the two banks of the river unites also the crowds of the living with the heroism of the dead.

"In the winding dusky irregular streets, with the outlines of their loggie and arcades, and the glow of colour that fills their niches and galleries, the 'men who have gone before' walk with you; not as elsewhere, mere gliding shades clad in the pallor of a misty memory, but present, as in their daily lives, shading their dreamful eyes against the noonday sun, or setting their brave brows against the mountain wind, laughing and jesting in their manful mirth, and speaking of great gifts to give to the world. All this while, though the past is thus close about you, the present is beautiful also, and does not shock you by discord and unseemliness as it will ever do elsewhere. The throngs that pass you are the same in likeness as those that brushed against Dante or Calvalcanti; the populace that you move amidst is the same bold, vivid, fearless, eager people, with eyes full of dreams, and lips braced close for war, which welcomed Vinci and Cimabue and fought from Montaperto to Solferino.

"And as you go through the streets you will surely see at every step some colour of a fresco on a wall, some quaint curve of a bas-relief on a lintel, some vista of Romanesque arches in a palace court, some dusky interior of a smith's forge or a wood-seller's shop, some Renaissance seal-

ring glimmering on a trader's stall, some lovely hues of fruits and herbs tossed down together in a Tre Cento window, some gigantic heap of blossoms being borne aloft on men's shoulders for a church festivity of roses, something at every step that has some beauty or some charm in it, some graciousness of the ancient time, or some poetry of the present hour.

"The beauty of the past goes with you at every step in Florence. Buy eggs in the market, and you buy them where Donatello bought those which fell down in a broken heap before the wonder of the crucifix. Pause in a narrow by-street in a crowd, and it shall be that Borgo Allegri, which the people so baptized for love of the old painter and the new-born art. Stray into a great dark church at evening time, where peasants tell their beads in the vast marble silence, and you are where the whole city flocked, weeping, at midnight, to look their last upon the dead face of their Michael Angelo. Pace up the steps of the palace of the Signoria, and you tread the stone that felt the feet of him to whom so bitterly was known '*com' è duro calle, lo scendere e'l salir per l'altrui scale.*' Buy a knot of March anemoni or April arum lilies, and you may bear them with you through the same city ward in which the child Ghirlandajo once played amidst the gold and silver garlands that his father fashioned for the young heads of the Renaissance. Ask for a shoemaker, and you shall find the cobbler sitting with his board in the same old twisting, shadowy street-way, where the old man Toscanelli drew his charts that served a fair-haired sailor of Genoa, called Columbus. Toil to fetch a tinker through the squalour of San Nicolò, and there shall fall on you the shadow of the bell-tower where the old Sacristan saved to the world the genius of Night and Day. Glance up to see the hour of the evening, and there, sombre and tragical, will loom above you the walls of the communal palace on which the traitors were painted by the brush of Sarto, and the tower of Giotto, fair and fresh in its perfect grace as though angels had builded it in the night just past, '*ond'ella toglie ancora e terza e nona,*' as in the noble and simple days before she brake the 'cerchia antica.'"—*Pascarel.*

"O! Foster-Nurse of man's abandoned glory
Since Athens, its great mother, sunk in splendour,
Thou shadowest forth that mighty shape in story,
As ocean its wrecked fanes, severe yet tender:
The light invested angel Poesy
Was drawn from the dim world to welcome thee."—*Shelley.*

CHAPTER XLIX.

FLORENCE.

FROM THE S. TRINITA TO S. CROCE.

THE *Piazza SS. Trinità* is perhaps the most central position in Florence, and near it are many of the principal hotels. Let us therefore take this as a starting-point for our various excursions over the city.

The centre of the square is occupied by a pillar from the Baths of Caracalla at Rome, given to the Grand-duke Cosimo I. by Pius IV. It supports a statue of Justice by *Francesco Fcrucci.* The neighbouring *Church of S. Trinità* dates in its foundation from the 9th, but was entirely altered in the 16th century. The façade is by *Bernardo Buontalenti.* Over the entrance is a relief of the Holy Trinity by *Giov. Coccini.* Entering the church, on the right of the central door is a marble shrine delicately sculptured with arabesques by *Benedetto da Rovezzano,* 1490—1550.

Right, 1st Chapel. A bronze crucifix given to Florence by the Confraternity of the Bianchi.

4th Chapel (which has a very rich iron screen). An Annunciation by *Lorenzo Monaco,* commonly called *Don Lorenzo,* a Camaldese friar.

"The quiet grace and the thoughtful character of the two happily-placed figures has given a sort of typical value to this picture."—*Burckhardt.*

The Sacristy, built in 1421, by *Palla Strozzi,* contains his tomb. He was banished to Padua with the Medici, with whom he returned in 1434, to build the original Palazzo Strozzi.

The 2nd Chapel to the right of High Altar has monuments of Francesco Sassetti and Nera Cosi his wife, by *Giuliano di San Gallo.* This Chapel contains some of the most beautiful works of *Domenico Ghirlandajo,* executed in 1485, and in almost perfect preservation. They represent, in a series, the Life of S. Francis.

1 (*on right, lunette*). He renounces the world.
2 (*central*). He receives the confirmation of his order from Pope Honorius.
3 (*left*). He passes unhurt through a fire, in presence of the Sultan.
4 (*right*). He receives the Stigmata at La Vernia. The convent is seen in the background.
5 (*left*). His death.

"The fresco of the death of S. Francis is not only the most important and interesting of the series, but the one which, perhaps more than any other of his works, combines the highest qualities of Ghirlandajo as a fresco painter. The body of the dying Saint, wrapped in the coarse garment of his order, is stretched upon a bier. His disciples gather round him. One looks with an expression of most lively grief into the face of his expiring master. Others kneeling, press his hands and feet to their lips with deep emotion. A citizen, in the dress of the painter's time, opens the garment of the Saint, and places a finger on the miraculous wound in his side. Another, amazed at the sight of the 'stigmata,' turns to a friar beside him. At the head of the bier stands a bishop, with spectacled nose, chanting the office for the dead. On either side of him is a priest, one bearing a censer, the other ready to sprinkle the corpse with holy water. At the other end of the bier are three acolytes, carrying a cross and lighted torches. Several citizens of Florence, also in the costume of Ghirlandajo's day, appear as spectators. The one in a red head-dress immediately behind the bishop, is the painter himself. The back-ground consists of an apse with an altar, and an open colonnade of classic architecture, through which is seen a distant landscape of hill, plain, and river."—*A. Layard.*

6 (*above the altar*). He appears in the clouds to restore to life a child of the Sassetti family, killed by falling from a window. In the back-ground are the Palazzo Spini and Bridge of S. Trinità. On the left is the famous youth, called "Il Bello."

On either side of the altar are the kneeling portraits of the donors, Francesco and Nera Sassetti. On the ceiling are four Sibyls.

Among the relics preserved here is the *Crucifix,* which is believed to have bowed its head to S. Giovanni Gualberto,

after his forgiveness of his brother's murderer. It is a painting on canvas stretched on a wooden frame, and was brought hither in great state from S. Miniato in 1671, under a canopy supported by eight senators, and followed by all the Florentine nobles and religious orders.

On the ancient façade of the church was a mosaic representation of a pyx and consecrated wafer, commemorating a fight between the Guelphs and Ghibellines, in 1257, within the walls of the church, which was quelled by the priest bearing the sacrament, before which the armed foes first knelt to adore, and then rose in reconciliation.

Passing between the *House of Alfieri* on the right and the picturesque *Palazzo Spini* on the left, we find ourselves on the bank of the Arno, on the famous *Lung' Arno* of Florence.

"The houses, which rise out of the Arno, bright with soft tints of colour, irregular, picturesque, various, with roofs at every possible elevation, the one sole point necessary being, that no two should have the same level—the outline broken with loggias, balconies, projecting lines, quaint cupolas, and spires; the stream flowing full below, reflecting every salient point, every window on the high perpendicular line, every cloud on the blue overarching sky;—this fair conjunction gives, at the first glance, that gleam of colour, light, sunshine, and warmth, which is conventionally necessary to an Italian town."—*Blackwood*, DCCV.

If we turn to the left, and ascend the bank of the river by Lung' Arno Accajoli and the Via Archibusieri, we shall soon reach the end of the stately porticoes of the Uffizi. Here, through the arches which open towards the Arno, and between which stand statues of the Florentine heroes, Francesco Ferrucci, Giovanni delle Bande Nere, and Farinata degli Uberti, we look to the tower of the Signoria and the statues at its foot, down a long narrow square surrounded by open porticoes. It is one immense palace, and is filled with

most precious art-treasures. The Palace of the Uffizi was begun for Cosimo I. by *Giorgio Vasari* in 1561, and finished by *Buontalenti* in the reign of Francesco I. The pillars of the colonnades are adorned with statues of the great Florentine sculptors, painters, poets, historians, and other eminent citizens. The best is that (5th on left) of the Archbishop S. Antonino. At the extremity of the arcade on the left, is the *Post Office*, occupying the site of the ancient *Zecca*, or Mint.

The first open staircase on the right leads to the *National Library*, occupying what was once the first Florentine Theatre. Here was first performed the "Armida" of Tasso, who rode from Ferrara to express his gratitude to Buontalenti, the designer of its scenes. The *Library* contains about 200,000 printed volumes, and 14,000 MSS. That part of it which is called the *Magliabecchian Library*, was begun in the 17th century by a poor man named Antonio Magliabecchia, whose talents drew the attention of Cosimo I., by whom he was made librarian. His whole life was one of the utmost parsimony for the sake of collecting books, and he died in the Infirmary of S. Maria Novella in 1714, bequeathing his library to the city of Florence. It has since been greatly increased, and was united to the *Palatine Library* in 1864.

The halls of the Library are remarkable as having witnessed the meetings of two famous literary societies; the *Accademia della Crusca*, founded by Cosimo I., in order to improve the Italian language by separating the wheat from the bran,—whence the name, from *crusca*, bran;* and the *Accademia del Pimento*, founded by Ferdinand II. in 1657,

* The Accademia della Crusca still meets in the Convent of S. Marco.

with the object of testing all discoveries by experiments. This society only lasted for 20 years.

The *Library* includes 300 vols. of letters and papers of Galileo and his contemporaries (amongst them a letter of Vincenzo Viviani proving that Galileo was the first to apply the pendulum to a clock); the Bible of Savonarola, with his written comments on the margin, and his breviary with an inscription by his pupil Fra Serafino; the letters of Benvenuto Cellini (one describing the death of his child); a sketch-book of Lorenzo Ghiberti; a missal said to have belonged to the Emperor Otho III. (983—1002); and other treasures.

The second great entrance of the Uffizi leads to the famous *Gallery* (on the 2nd floor), originally founded by Cosimo I., with the relics of the treasures accumulated by his Medicean ancestors, and splendidly enriched by his successors.

In the *1st Vestibule*, are interesting *Busts* of the Medici, to whom we owe the collection. They do indeed present curious phases of transition from Lorenzo and Cosimo I. to John Gaston!

In the *2nd Vestibule* are the famous *Florentine Boar* and two *Wolf Dogs*. The statues are unimportant.

Hence we enter the *Corridors*, painted with arabesques, &c., in 1581, by *Poccetti*. Close under the ceiling hang a series of portraits, chiefly copies, begun by Cosimo I. Among the art-treasures here, are a series of *Busts* of Roman Emperors and their families only surpassed by those at the Capitol.

> "Among these latter busts we count by scores,
> Half Emperors and quarter Emperors,

Each with his bay-leaf fillet, loose-thonged vest,
Loric and low-browed Gorgon on the breast,—
One loves a baby face, with violets there,
Violets instead of laurel in the hair,
As those were all the little locks could bear."—*R. Browning.*

Several of the *Statues* are good, but they are not first-rate; the best are:—

59. Athlete with a vase.
62. Ariadne.

Amongst the best of the *Pictures* on the walls are:—

2. *Cimabue.* S. Cecilia and the Story of her Life.

"St. Cecilia is here quite unlike all our conventional ideas of the youthful and beautiful patroness of music—a grand matronly figure seated on a throne, holding in one hand the Gospel, in the other the palm. The head-dress is a kind of veil; the drapery, of a dark-blue, which has turned greenish from age, is disposed with great breadth and simplicity; altogether it is as solemn and striking as an old mosaic. The picture stood over the high-altar of her church, and round it are eight small compartments representing scenes from her life; the incidents selected being precisely those which were painted in the portico of her church at Rome, and which in the time of Cimabue existed entire."—*Jameson's Sacred Art*, ii. 590.

6. *Giotto.* The Garden of Gethsemane.—The donor kneels in the corner.
7. *Giottino.* (Tommaso di Stefano.) The Entombment.
9. *Simone Memmi*, 1333. The Annunciation.

"The awkward drawing down of the corner of the mouth in the Madonna gives a fretful expression."—*Burckhardt.*

12. *Lorenzetti.* The Story of a Hermit's Life.
13. *Neri de' Bicci.* The Annunciation.
17. *Fra Angelico.* A grand tabernacle picture. In the centre, the Madonna and Child with a wreath of angels playing on musical instruments. On the doors, S. J. Baptist and S. Mark. Executed in 1433 for the Guild of Flax Merchants.

"In the centre is represented a very grand Madonna, surrounded with beautiful angels on the margin. Yet, solemn and dignified as is the larger figure, it is deficient in correctness of drawing. The artist was still

a stranger to the accurate study of the living form—a deficiency less observable in his smaller works."—*Kugler.*

18. *Lorenzo de' Bicci.* SS. Cosmo and Damian (removed from the cathedral). Beneath are the Miracle of the Moor and the Martyrdom of the sainted doctors.
21, 28, 38. *Pietro di Cosimo.* The Story of Andromeda.
24. *Lorenzo di Credi.* Holy Family.
26. *Giuliano Pesello.* The Coming of the Magi.
29. *Paolo Uccello.* A Battle-Scene.
30. *Antonio de Pollajuolo.* A Portrait.
36. *Luca Signorelli.* Virgin and Child—a poor specimen of this great master.

"In this Madonna, the spiritual parent of Michael Angelo announces himself already to those who can understand. There is nothing unusual in the figure of the Virgin in dark red and dark blue, who, as she sits, half turns round to hold with both hands the child standing at her feet.. What is unusual is the little group in the background. For the customary shepherds, there stand four naked figures modelled in strong light and shade, and showing that this, the unclothed frame and anatomy of men, is the thing the painter cares for and will have, wherever he can get it."—*S. C.*

39. *Botticelli.* The Birth of Venus (painted for the villa of Castello, for Lorenzo de' Medici).

"For this picture Sandro studied and produced not only a really beau-beautiful nude, but a charming, fairy-like impression, which unconsciously takes the place of the mythological one."—*Burckhardt.*

41. *Gerino da Pistoia,* 1529. The Madonna and Child with saints, —on right, S. James, S. Cosimo, and S. Mary Magdalen; on left, S. Catherine, S. Louis, and S. Roch.

The second door on the left of the gallery leads into *The Tribune,* a room originally built by the Grand Duke Ferdinand I., to contain a collection of precious stones, but now devoted to the gems of painting and sculpture. Of the latter there are five *Capi d'Opere,* viz. :—

1. Facing the Entrance. *The Venus de' Medici,*—one of the most perfect specimens of the art of sculpture existing — found in

Hadrian's Villa at Tivoli. This statue cannot be understood in a single visit.

"We must return, and once more give a loose
To the delighted spirit—worshipping,
In her small temple of rich workmanship,
Venus herself, who, when she left the skies,
Came hither."—*Rogers.*

"Her modest attitude is partly what unmakes her as the heathen goddess, and softens her into woman. On account of the skill with which the statue has been restored, she is just as whole as when she left the hands of the sculptor. One cannot think of her as a senseless image, but as a being that lives to gladden the world, incapable of decay or death; as young and fair as she was three thousand years ago, and still to be young and fair as long as a beautiful thought shall require physical embodiment."—*Hawthorne.*

"The goddess loves in stone, and fills
The air around with beauty; we inhale
The ambrosial aspect, which, beheld, instils
Part of its immortality; the veil
Of heaven is half undrawn; within the pale
We stand, and in that form and face behold
What Mind can make, when Nature's self would fail;
And to the fond idolaters of old
Envy the innate flash which such a soul could mould.

We gaze and turn away, and know not where,
Dazzled and drunk with beauty, till the heart
Reels with its fulness; there—for ever there—
Chain'd to the chariot of triumphal Art,
We stand as captives and would not depart."—*Byron.*

2. *The Apollino.*
3. *The Dancing Faun* (with restorations by Michael Angelo).
4. *The Lottatori* or Wrestlers.
5. *L'Arrotino*, the Slave sharpening his knife.

The Pictures are selected as *Capi d'Opere* of the Masters, and are arranged without reference to schools or dates. They are, beginning near the door on the left:—

1104. *Spagnoletto.* S. Jerome.
1105. *Schidone.* Holy Family.
1106. *Lanfranco.* S. Peter.
1107. *Daniele di Volterra.* Massacre of the Innocents. From the cathedral of Volterra.
1108. *Titian.* Venus. From the Urbino collection, painted for Guidobaldo II.

"C'est une courtisane, mais c'est une dame; en ce temps-là, là première qualité n'effaçait point l'autre."—*Taine.*

*1109. *Domenichino.* Portrait of Cardinal Agucchia.
1110. *Orazio Alfani.* Holy Family.
1111. *Andrea Mantegna.* The Adoration of the Magi, with the Circumcision and the Ascension.
*1112. *Andrea del Sarto.* 1517. Madonna with S. John and S. Francis.
1113. *Guido Reni.* Madonna.
*1114. *Guerino.* The Samian Sibyl.
1115. *Vanvke.* Portrait of John of Montfort.
1116. *Titian.* (1552.) Portrait of the papal Nuncio Beccadelli.
*1117. *Titian.* Venus. From the Urbino collection.
*1118. *Coreggio.* Rest on the Flight into Egypt.
*1119. *Fed. Iaroccio.* Portrait of Francesco Maria della Rovere II.
*1120. *Raphal.* Portrait of a woman wrongly called Maddalena Doni.
1121. *Andrea Mantegna.* Portrait of Elizabetta Gonzaga, wife of Duke Guido Gonzaga of Mantua.
1122. *Perugino,* 1493. Madonna with S. J. Baptist and S. Sebastian. From S. Domenico di Fiesole.
*1123. *Raffaele.* Female Portrait called the Fornarina.

In the Inventry of the works of art in the Tribune in 1589, this portrait is inscribed without a name. The woman was then unknown. Passavant believes it to represent Beatrice Ferrarese, of whom Vasari mentions a portrait. She was distinguished by her mental powers, to which her crown is supposed to have reference, and she was well known to Cardinal Bembo, the friend of Raffaelle. The ordinary stories about Raffaelle's acquaintance with the Fornarina are mere modern inventions.

"La Fornarina, quelque belle qu'elle soit, ne franchit pas le seuil des sens? son œil n'a que de l'éclat, c'est la femme!"—*Madame Swetchine.*

*1124. *Francesco Francia.* Portrait of Vangelista Scappi.

1125. *F. Francia.* Madonna and Child with S. John, falsely attributed to Raphael.

1126, 1130. *Fra Bartolomeo.* Two Prophets. From the Chapel of the Annunziata.

*1127. *Raffaelle.* S. John in the Wilderness—painted for Cardinal Colonna.

"Ce tableau, comme science et goût de dessin, ne répond pas complétement à une superbe et magistrale étude d'après nature, que Raphaël en avait fait d'abord. Il a bien plus l'aspect d'une figure académique que d'une scène religieuse ou historique. On doit croire qu'un élève y a collaboré.

"Mais, justement à cause du goût qu'on professait alors pour le nu, le saint Jean-Baptiste obtint des louanges excessives, et il fut souvent copié. Donné par le cardinal au médecin Jacopo da Carpi qui l'avait guéri d'une grave maladie, il passa ensuite chez Francesco Ienintendi à Florence, et, depuis 1589, il se trouve à la Tribune."—*Pasavant.*

"Un beau corps de quatorze ans, florissant et sain, en qui revit le plus pur paganisme."—*Taine.*

1128. *Vandyke.* Charles V. on horseback.

*1129. *Raffaelle.* "La Madonna del Cardellino."

"The divine goodness expressed in the countenance of the Child Jesus, whilst he holds his hands over the little bird, and seems to say, 'Not one of these is forgotten by my Father,' is beyond all description."—*Frederika Bremer.*

*1130. *Raffaelle.* Portrait of Julius II. A replica of the picture in the Palazzo Pitti.

1132. *Coreggio?* Head of S. J. Baptist in a charger.

1133. *Ann Caracci.* A Nymph and Satyr.

*1134. *Coreggio.* Madonna praying over the sleeping Child. A present from the Duke of Mantua to Cosimo II.

*1135. *Bernardino Luini.* Herodias' daughter with the hand of S. J. Baptist.

1136. *Paul Veronese.* Holy Family with S. Catherine.

1137. *Guercino.* The sleeping Endymion.

1138, 1142. *Lucas Kranach.* Adam and Eve.

1139. *Michael Angelo.* Holy Family, painted for Angelo Doni, whose portrait, by Raffaelle, is in the Pitti Place.

1140. *Rubens.* Pleasure and Duty.

1141. *Albert Durer.* The Adoration of the Magi.
*1143. *Lucas van Leyden.* Christ bound.
1144. *Giulio Romano.* Madonna.
1145. *Ludovico Caracci.* Eleazar and Rebekah.

The long narrow room adjoining (on the left) is devoted to small pictures of the Tuscan School. They are ill arranged. Among them are :—

1155. *Bronzino.* Garzia di Medici, the murdered son of Cosim I.—a boy in a red dress with a bird.
1157. *Leonardo da Vinci.* A small portrait.
*1159. *Leonardo da Vinci.* Head of Medusa.

"Upon its lips and eyelids seems to lie
Loveliness like a shadow, from which shine,
Fiery and lurid, struggling underneath,
The agonies of anguish and of death.

Yet it is less the horror than the grace
Which turns the gazer's spirit into stone
Whereon the lineaments of that dead face
Are graven, till the character be grown
Into itself, and thought no more can trace;
'Tis the melodious hues of beauty thrown
Athwart the darkness and the glare of pain,
Which humanised and harmonise the strain."—*Shelley.*

1164. *Bronzino.* Maria de' Medici, daughter of Cosimo I., in a white dress.
1165. *Christoforo Allori.* The Child Jesus asleep upon the Cross.
1167. *F. Filippo Lippi* (not Masaccio). A Portrait.
1169. *Andrea del Sarto.* A Portrait.
1177. *Andrea del Sarto.* A Portrait.
1178. *Fra Angelico.* The Sposalizio.
*1182. *Aless. Botticelli.* Calumny, painted after Lucian's description of a picture by Apelles.
**Unnumbered* (above the picture of Calumny), *Angiolo Allori.* Portrait of Bianca Capello, painted while she was taking refuge in a portico from a storm, when on pilgrimage with her husband to Vallombrosa.
1184. *Fra Angelico.* Death of the Virgin.
1189. *Bronzino.* Portrait of "Leonora Tolletta," wife of Cosimo I.

1209. *A. Bronzino.* Portrait of Bianca Capello.

In the next room are :—

*1254. *Andrea del Sarto.* S. James.

"This was painted by Andrea del Sarto for the Compagnia or Confraternità of Sant' Jacopo, and intended to figure as a standard in their processions. The Madonna di San Sisto of Raphael was painted for a similar purpose; and such are still commonly used in the religious processions of Italy. In this instance the picture has a particular form, high and narrow, adapted to its special purpose: St. James wears a green tunic, and a rich crimson mantle; and as one of the purposes of the Compagnia was to educate poor orphans, they are represented by the two boys at his feet. The picture suffered from the sun and the weather, to which it had been a hundred times exposed in yearly processions; but it has been well restored, and is admirable for its vivid colouring as well as the benign attitude and expression."—*Jameson's Sacred Art.*

1257. *Filippino Lippi.* The Adoration of the Magi—"Unusually beautiful in its expression of timid approach, of adoring devotion."

"No careful and grateful student of this painter can overlook his special fondness for sea-sides; the tenderness and pleasure with which he touches upon the green opening of their chines or coombs, the clear low ranges of their rocks. This picture bears witness to this. Beyond the furthest meadows and behind the tallest trees far-off downs and cliffs open seaward, and further yet pure narrow spaces intervene of gracious and silent sea."—*Swinburne, Essays and Studies.*

*1259. *Mariotto Albertinelli.* The Salutation—the master-piece of the artist, painted in 1503, for the Congregation of San Martino. A most simple, grand, and beautiful picture. Below is a predella, with the Annunciation, the Nativity, and the Presentation in the Temple.

1261. *Jacopo da Empoli.* St. Ives reading the petitions of widows and orphans—a glorious specimen of the artist, most splendid in colour.

1265. *Fra Bartolomeo.* The Virgin and Child throned, with saints, in Bistre. S. Anna, who was supposed to have saved Florence from the tyranny of the Duke of Athens, is the principal figure, standing behind the Virgin. S. Reparata kneels with a palm-branch.

"The perfect architectonic idea is not only everywhere clearly set forth in a lively manner, but also filled with the noblest individual life." —*Burckhardt.*

1266. *Angelo Bronzino.* Portrait of Cosimo de' Medici.

1267. *Pontormo.* Cosimo, "Pater Patriæ"—"admirably reconstructed upon a fifteenth-century portrait."

1267. (bis) *Botticelli.* Holy Family. Two of the Angels are supposed to be portraits of Giuliano and Lorenzo de' Medici.

1268. *Filippo Lippi.* The Virgin throned with saints, painted 1485 for the Palazzo della Signoria.

1269. *Vasari.* Lorenzo de' Medici—an ideal portrait.

1271. *Bronzino.* The Descent into Hades. The figure of Judith is a portrait of Bianca Capello, the unhappy wife of Francesco I.

"Vile as this picture is in colour, vacant in invention, void in light and shade, a heap of cumbrous nothingnesses, and sickening offensivenesses, it is of all its voids most void in this, that the academy models therein huddled together at the bottom show not so much unity or community of attention to the academy model with the flag in its hand above, as a street-crowd would to a fresh-staged charlatan. Some *point* to the God who has burst the gates of death, as if the rest were incapable of distinguishing him for themselves; and others turn their backs upon him, to show their unagitated faces to the spectator."—*Ruskin, Modern Painters,* ii. 53.

1272, 1273. *Bronzino.* Portraits of Ferdinand I. and Eleanora of Toledo.

*1275. *Ghirlandajo.* The Miracle of S. Zenobio in the Via degli Albizzi.

1276. *Cigoli.* The Death of S. Stephen—one of the best specimens of the Master.

*1277. *Ghirlandajo.* The Funeral of San Zenobio.

"It is related that when they were bearing the remains of S. Zenobio through the city in order to deposit them under the high-altar of the cathedral, the people crowded round the bearers, and pressed upon the bier, in order to kiss the hands or touch the garments of their beloved old bishop. In passing through the Piazza del Duomo the body of the saint was thrown against the trunk of a withered elm standing near the spot where the baptistery now stands, and suddenly the tree, which had for years been dead and dried up, burst into fresh leaves."—*Jameson's Sacred Art.*

"The connexion existing between a coffin which passes, and a tree which renews its foliage, could only be explained by a verbal narration, and therefore belonged rather to the domain of legendary poetry than to that of art. With regard however to execution and general character, this picture leaves us nothing to desire; and I doubt if the Florentine school has ever produced anything so perfect for beauty of colouring."—*Rio.*

*1279. *Sodoma.* S. Sebastian—almost in chiaroscuro, but a most glorious specimen of the artist, and the finest rendering of this well-known subject in existence.

"The saint is bound to a tree, pierced by three arrows, looking up to heaven with an expression perfectly divine. This picture was formerly used as a standard, and carried in procession when the city was afflicted by pestilence:—to my feeling, it is the most beautiful example of the subject I have seen."—*Jameson's Sacred Art*, ii. 418.

1280. *Granacci.* S. Thomas receiving the "Cintola" from the Virgin.

1285. *Crist. Allori.* The Adoration of the Magi.

In the third and furthest room—of the Old Masters:—are

1286. *Sandro Botticelli.* The Adoration of the Magi. Cosimo de' Medici kneels at the feet of the Madonna. The youths standing are Lorenzo and Giuliano de' Medici.

1287. *Lorenzo di Credi.* Holy Family.

1288. *Leonardo da Vinci.* The Annunciation.

*1290. *Fra Angelico.* The Coronation of the Virgin, amid the heavenly choir.

"Quite unearthly is the Coronation of the Virgin: the Madonna, crossing her arms meekly on her bosom and bending in humble awe to receive the crown of heaven, is very lovely,—the Saviour is perhaps a shade less excellent; the angels are admirable, and many of the assistant saints full of grace and dignity,—but the characteristic of the picture is the flood of radiance and glory diffused over it, the brightest colours—gold, azure, pink, red, yellow—pure and unmixed, yet harmonizing and blending, like a rich burst of wind-music, in a manner incommunicable in recital—distinct and yet soft, as if the whole scene were mirrored in the sea of glass that burns before the throne."—*Lord Lindsay's Christian Art.*

1294. *Fra Angelico.* The Predella of the great picture in the Gallery. In the centre is the Adoration of the Magi; on the left S. Peter Preaching, with S. Mark writing his Gospel; on the right the Martyrdom of S. Mark.

1297. *Domenico Ghirlandajo.* Virgin and Child throned, with kneeling bishops and saints.

1299. *Sandro Botticelli.* Fortitude.

1300. *Piero della Francesca.* Portraits of Federigo di Montefeltro, Duke of Urbino, and his wife Battista Sforza—most interesting to those who have visited their great works at Urbino.

1301. *Antonio Pollajuolo.* Three Saints.

1302. *Gozzoli.* The Resurrection and Saints.

1303. *Botticelli.* Madonna and Child.

1305. *Domenico Veniziano,* interesting as being the Master of Piero della Francesca, whom he brought to Florence as his pupil, in 1439. This, the altar-piece of S. Lucia de' Bardi, is his one extant picture.

"It bespeaks a painter whose conceptions are governed by those of Andrea del Castagno, which in technical processes he is working out experiments of his own. The Saints, John and Nicholas, and Francis and Mary, especially the John, have strong figures and large dull heads, and that commonness with athletic vigour which marks the thorough-going realist. But the medium is new. It is a first commencement of oil-painting, and the search for the transparent effects produces a result quite different from any contemporary colouring—a scheme of light and thin greys, greens, blues, and pinks, with notes of sharp black and white on the marbles of the floor and canopy, gaiety and transparency are attained, but not harmony."—*S. C.*

1306. *Pollajuolo.* Prudence throned, with a serpent in one hand and a mirror in the other.

From the right of the Tribune we enter another series of small rooms. The 1st contains pictures of the Italian school, including :—

1025. *Andrea Mantegna.* Madonna and Child—the detail marvellously beautiful.

1031. *Caravaggio.* Medusa.

The next three rooms are of the Dutch School. They

are chiefly landscapes. The portraits of Luther and Melancthon are by *Cranach.* The last small room in this series is devoted to the French School, and has some good portraits, especially

695. *Philippe de Champagne.*

On the left, is the *Collection of Gems*, enclosed in six glass-cases in a small circular room. Historical objects are, in

Case II. A Casket of rock-crystal made for Clement VII. by *Valerio Belli di Vicenza*, with 24 subjects from the life of Christ. It was given as a wedding present by Clement to Catherine de' Medici.

Three Reliefs in gold by *Giov. da Bologna.*

III. A Vase of rock-crystal, with a cover wrought in gold, which belonged to Diana of Poitiers.

IV. A little porphyry Statuette of Venus and Cupid by *Pier Maria da Pescia.*

V. A jasper Vase with ornaments by *Giov. da Bologna.*

Crossing the end of the gallery, which contains the beautiful (but much restored) little statue of the "Boy taking a thorn out his foot," we reach the opposite corridor. The first door on the left leads to the two rooms of the Venetian School, which contain :—

1st Room.—

*571. *Giorgione.* Portrait of the Venetian warrior Gattamelata—a noble picture, full of scorn and indifference.

574. *Polidoro Veneziano.* Virgin and Child with S. Francis.

575. *Lorenzo Lotto*, 1534. Holy Family.

583. *Giovanni Bellini?* The Dead Christ with the Apostles—a sketch.

584. *Gio. Batt. Cima.* Holy Family.

*586. *Gio. Batt. Morone*, 1563. A male portrait with a flaming censer, and the inscription, "Et quid volo nisi ut ardeat."

589. *Paul Veronese.* The Martyrdom of S. Giustina by the Moors.

596. *P. Veronese.* Esther and Ahasuerus.

599. *Titian.* Portrait of Eleanora d'Urbino wife of Duke Francesco-Maria della Rovere.

*605. *Titian.* Portrait of Francesco Maria della Rovere.

2nd Room.—

609. *Titian.* The Battle of Cadore.
614. *Titian.* Giovanni (de' Medici) "delle Bande Nere." His name is a memorial of the great affection in which he was held by his soldiers, who all put on mourning upon his early death, in his 29th year, never to take it off again.
*626. *Titian.* The "Flora." Supposed to be a portrait of the daughter of Palma Vecchio.
627. *Seb. del Piombo.* Portrait.
629. *Morone.* Portrait.
631. *Marco Basaiti.* Allegorical scene.
*633. *Titian.* Holy Family.
638. *Tintoretto.* Portrait of Jacopo Sansovino.
639. *Moretto da Brescia.* Beautiful portrait of a Violin-Player.
642. *Morone.* Portrait of G. A. Pantera.
648. *Titian.* Portrait of Caterina Cornaro, Queen of Cyprus.

Passing the stairs to the Pitti Palace, the two next rooms on the left of the corridor are devoted to the *Portraits of Painters*, chiefly by their own hands. Those in the first room are mostly of modern, the second of earlier artists. The best pictures are :—

225. Ant. Vandyke.
228. Rubens.
232. Holbein.
280. Andrea del Sarto.

"His life was corroded by the poisonous solvent of love, and his soul burnt into dead ashes."—*Swinburne.*

286. Masaccio?—or Fra Filippo Lippi?
288. Raffaelle, 1506—executed in his 23rd year for his maternal uncle Simone Ciarla of Urbino, to whom he wrote as his "second father," *carissimo, in locho di Patre.* From Urbino the picture passed first to the Academy of S. Luke at Rome.

> "His heavenly face a mirror of his mind,
> His mind a temple for all lovely things
> To flock to and inhabit."—*Rogers' Italy.*

292. Leonardo da Vinci.
305. Giovanni di San Giovanni.

360. Madame le Brun.

384. *Titian.* Painted by himself in 1521 for his own family, and presented to his cousin Tiziano Vecelli. In the common division of his property after death, this picture was declared to be "common property, as the incomparable and precious gift of their relation Titian." The picture was sold in 1728 to Marco Ricci (from whom it came to the Uffizi) by one Osualdo Zuliano, the treacherous guardian of Alessandro Vecelli. He took it to Venice under pretence of having it valued, and thence despatched it to Florence, saying that he had sent it back to Cadore. The Vecelli family next found it in the Uffizi.

The next room is called the *Hall of Inscriptions*, from the ancient inscriptions let into the walls. It contains many pieces of ancient sculpture; the best are:—

262. Bacchus and Ampelus.
263. Mercury.
266. Venus Genitrix.
281. A beautiful Boy in basalt.
299. Bust of Marc Antony the Triumvir.
302. Bust of Cicero.

This room opens into the *Hall of the Hermaphrodite*, which contains:—

306. The Hermaphrodite—much restored—very like the figure at Paris.
307. A Torso in basalt.
308. Ganymede, more than half a restoration by *Benvenuto Cellini.*
314. Colossal bust of Juno.
315. Torso of a Faun.
316. Bust of Antinous.
318. Bust of Alexander in suffering.

"Il y a dans Alexandré l'étonnement et l'indignation de n'avoir pu vaincre la nature."—*Madame de Staël.*

The next room, called the Hall of Baroccio, contains:—

154. *Angelo Bronzino.* Portrait of Lucrezia de' Pucci.

159. *Gherardo della Notte.* The Nativity.

"Mary is here no Raphaelesque Virgin of almost supernatural, bloodless, beauty—she is a young, loveable, earthly woman, who, still pale from the suffering of childbirth, contemplates her heavenly child with tearful devout joy; and the bystanders, both young and old, who press forward also to gaze upon it, half curious, half in admiration and joyful presentiment—how they smile! how they rejoice with sincere *naïveté*, which seems to enter into one's own soul only to behold. The light proceeds from the new-born child, but without visible rays. All the countenances are illumined by this light, even some small angel heads which peep forth out of the darkness up in the roofs, and who, too, participate in the human joy."—*Fredrika Bremer.*

158. *Bronzino.* The Deposition.
162. *Guido Reni.* The Cumæan Sibyl.
170. *Ann. Caracci.* The Portrait of a Monk.
172. *Ang. Bronzino.* La Madonna del Soccorso.
180. *Rubens.* Portrait of his second wife, Helena Forman.
186. *Carlo Dolci.* The Magdalen.
190. *Gherardo della Notte.* The Adoration of the Shepherds.
*191. *Sassoferrato.* The Madonna.
192. *Suctermans.* Portrait of himself.
195. *Caravaggio.* The Tribute-money.
196. *Vandyke.* Portrait of Margherita of Lothringen.
197. *Rubens.* Portrait of his first wife, Elizabeth Brand.
203. *Guido Reni.* Bradamante and Fioraspina, from Ariosto.
207. *Carlo Dolci.* Portrait of Claudia Felicia of Austria.
210. *Velasquez.* Portrait of Philip IV.

Next comes the *Hall of Niobe*, so called from the figures of Niobe and her children discovered near the Porta S. Paolo at Rome, in 1583. They were brought from the Villa Medici in 1775.

"I saw nothing here so grand as the group of Niobe; if statues which are now disjointed and placed equi-distantly round a room, may be so called. Niobe herself, clasped by the arm of her terrified child, is certainly a group; and whether the head be original or not, the contrast of passion, of beauty, and even of dress, is admirable. The dress of the other daughters appears too thin, too meretricious, for dying princesses. Some of the sons exert too much attitude. Like gladiators, they seem taught to die picturesquely, and to this theatrical exertion we may, per-

haps, impute the want of ease and undulation which the critics condemn in their forms."—*Forsyth.*

"Sans doute, dans une semblable situation, la figure d'une véritable mère serait entièrement bouleversée; mais l'idéal des arts conserve la beauté dans le désespoir; et ce qui touche profondément dans les ouvrages du génie, ce n'est pas le malheur même, c'est la puissance que l'ame conserve sur ce malheur. . . Niobé lève les yeux au ciel, mais sans espoir, car les dieux mêmes y sont ses ennemies."—*Madame de Staël.*

"O Niobe, con che occhi dolenti
Vedev' io te segnata in su la strada
Tra sette e sette tuoi figliuoli spenti!"

Dante, Purg. xii. 37.

"Orba resedit
Exanimos inter natos, natasque, virumque,
Diriguitque malis; nullos movet aura capillos,
In vultu color est sine sanguine, lumina mœstis
Stant immota genis—nihil est in imagine vivi."

Ovid, Met. vi. 301.

Beyond this is the *Cabinet of Bronzes.* In the centre of the first room is:—

424. The statue called "L'Idolino," found near Pesaro in 1530. The beautiful pedestal is usually attributed to Ghiberti.
426. Is the head of a Horse found near Civita-Vecchia.
428. A Torso found in the sea near Leghorn.

The second room contains a number of cases filled with small statuettes and objects in bronze.

Next is the entrance of the *Galleria Feroni,* bequeathed to the state by the last representative of the Feroni family. Its best pictures are:—

Teniers. A kitchen interior.
Lorenzo di Credi The Virgin and S. John praying over the child Jesus.
Carlo Dolci. The Annunciation, in two pictures—the angel very beautiful.
Schidone. Holy Family.

At the end of the corridor is a fine copy of the Laocoon by *Baccio Bandinelli.*

"Baccio Bandinelli, who had been copying the Laocoon, boasted that he had surpassed the original. Upon which Michael Angelo observed, 'He whose own productions are indifferent, knows not how to appreciate duly the works of others.'"—*J. S. Harford.*

Among the pictures on the wall we may remark :—

137. *Giovanni di S. Giovanni.* One of the curious low-life scenes for which this painter is remarkable.

The *Passage*, built by the Medici to connect the Pitti Palace with the Palazzo della Signoria, in imitation of the passage which Homer describes as uniting the palace of Hector to that of Priam (and also to be used as means of escape if required), was finished in 1564, on the occasion of the marriage of Francesco de Medici with Joanna of Austria. It is now an additional Art Gallery, which forms a delightful walk, especially in wet weather. The first division is devoted to *Engravings*, forming a complete and most interesting history of the Art. Then comes (extending over the Jewellers' Bridge across the Arno) the glorious *Collection of Sketches of the Great Masters*, from the time of Giotto to that of Titian. Perhaps amongst the most interesting are those of Raphael for the Borghese "Entombment" and for several of the pictures in the Stanze, and that of Mariotto Albertinelli for the "Salutation." Beyond the sketches, we pass the *Family Portraits of the Medici:* then a *Gallery of Tapestries:* lastly, a collection of drawings illustrative of Natural History by *Bartolomeo Ligozzi.* This takes us to the staircase of the Palazzo Pitti.

Between the dark arcades of the Uffizi, we have already caught glimpses of the sunlit *Piazza della Signoria*, which is

the centre of Florentine life. Till the recent change of Government it had for 200 years been called the Piazza del Gran Duca, but it has now returned to its original designation. On the east is the grand old palace of the Signoria. On the south is the Loggia de' Lanzi. On the west (shading the old Post-office) was the famous Tetto de' Pisani, built in 1364 by the Pisan prisoners, and, though a most characteristic feature, inexcusably destroyed by the present Government. Close by is the opening to the little street called *Vaccherecia*, in which lived (1420—80) Tomaso Finiguerra, the inventor of *niello*, and where the brothers Pollajuoli had their workshops. On the north, with the tower of the Badia rising behind it, is the small *Palazzo Uguccione*, built 1550, from designs ascribed to Raffaelle. Standing back, and distinguished by the shields upon its front, is the *Palazzo della Mercanzia*, inscribed, "Omnis Sapientia a Domino Deo est." The great *Fountain of Neptune* is the work of *Bartolomeo Ammanati* (1571), in whose favour Giovanni da Bologna was set aside as too young, though he was allowed to execute the grand *Equestrian Statue of Cosimo I.*, which stands hard by.

The *Loggia de' Lanzi* is so called from the Swiss lancers who were placed here in attendance on Cosimo I. It was begun in 1336, eight years after the death of Andrea Orcagna, to whom it has been attributed by Murray and others; and documents prove that it is due to *Simone di Francesco Talenti* and *Benci di Cione:* the vaulting is by *Angelo de' Pucci.*

The Loggia consists of three open arches with three pillars, enclosing a platform raised by six steps above the square. It is a combination of Gothic and Grecian architecture, and was so much admired in the time of Cosimo,

I., that Michael Angelo proposed the continuance of the colonnade all round the piazza, an idea never carried out on account of the expense. The groups of sculpture between the arches were placed here in the sixteenth century, viz.:—

1. Judith and Holofernes in bronze, cast by *Donatello* for Cosimo Vecchio, and retained in the palace of the Medici till 1494. When they were expelled, it was placed in front of the Palazzo della Signoria, and regarded as typical of liberty; hence the inscription, "Exemplum salutis publicæ cives posuere." In 1560 it was brought to its present position at the head of what had been the Prior's entrance to the loggia.

2. The Perseus—the masterpiece of *Benvenuto Cellini*, in bronze, cast in 1545 for Cosimo I.

"Quand on se rappelle les details de sa fonte, l'intrépedité avec laquelle l'artiste, épuisé de fatigue, dévoré de la fièvre, s'elance de son lit pour retablir et précipiter la liquefaction du bronze dans lequel il jette tous les plats et toutes les écuelles d'étain de son ménage, sa fervente et dévote prière, sa guerison subite, et son joyeux repas avec tous ses gens, cette statue devient une sorte d'action qui peint les mœurs du temps, et la caractère de l'homme extraordinaire qui l'a exécutée."—*Valery.*

The pedestal is almost as worthy of study as the statue it supports.

"Its central portion is occupied by the graceful figure of Andromeda, whose long tresses stream in the wind, as, shielding her eyes with her hand, she looks upward for her deliverer, who is coming down from the clouds to attack the monster, who with open jaws, bat-like wings, claws of iron strength, and scaly body, stands ready to receive him. Upon the shore are Andromeda's mother, Cassiopea, and her father Cepheus, who has a stern sad face; while between them her disappointed lover Phineas, whose head reminds us of an antique Gem, rises from the earth like an avenging spirit, followed by a troop of warriors on foot and on horseback, the last of whom gallop furiously through the clouds."—*Perkin's Tuscan Sculptors.*

3. The Rape of the Sabines, by *Giovanni da Bologna.*

"John of Bologna, after he had finished a group of a young man holding up a young woman in his arms, with an old man at his feet, called his friends together to tell him what name he should give it, and it was agreed to call it the Rape of the Sabines."—*Sir J. Reynolds.*

"It is said that Gian Bologna, when about to model the figure of the stalwart youth represented here, was so struck with the manly propor-

tions of the Conte Ginori, member of a noble Florentine family, whom he happened to meet one morning in a church, that he stared at him fixedly, until the Count asked him who he was and what he wanted. Upon explaining the matter, the Count consented to pose for the figure of the youth, and in return received a present of a bronze crucifix, as an acknowledgment of the artist's gratitude."—*Perkin's Tuscan Sculptors.*

At the entrance of the Loggia are two lions, one ancient, from the Villa Medici at Rome, the other an imitation by *Flaminio Vacca.*

Within are several inferior pieces of sculpture:—six Priestesses of Romulus from the Villa Medici: Hercules slaying Nessus, by *Giovanni da Bologna;* Ajax supporting the dying Patroclus, a restoration of a Greek sculpture found in a vineyard near the Porta Portese at Rome, which formerly stood at the end of the Ponte Vecchio; and Achilles and Polyxena, a modern work by *Pio Fedi* of Florence.

To those who have not been much abroad, it will be sufficient amusement to sit for a time in this beautiful Loggia, if it is only for the sake of watching the variations of the fluctuating crowd in the Piazza beneath. The predominance of males is striking. Hundreds of men stand here for hours, as if they had nothing else to do, talking ceaselessly in deep Tuscan tones. Many, who are wrapped in long cloaks thrown over one shoulder, and lined with green, look as if they had stepped out of the old pictures in the palace above.

Sitting here, we should meditate on the various strange phases of Florentine history of which this Piazza has been the scene. Of these the most remarkable were those connected with the story of Savonarola. First came the *Autos-da-fé* for the destruction of worldly allurements, which followed upon his preaching:—

"A pyramidal scaffold was erected opposite the palace of the Signory. At its base were to be seen false beards and hair, masquerading dresses, cards and dice, mirrors and perfumery, beads and trinkets of various sorts; higher up were arranged books and drawings, busts, and portraits of the most celebrated Florentine beauties; and even pictures by great artists, condemned in many instances, on very insufficient grounds, as indecorous or irreligious.

"Even Fra Bartolomeo was so carried away by the enthusiasm of the moment, as to bring his life-academy studies to be consumed on this pyre, forgetful that, in the absence of such studies, he could never himself have risen above low mediocrity. Lorenzo di Credi, another and devoted follower of Savonarola, did the same."—*Harford's Life of Michael Angelo.*

"At the Carnival of 1498, there was a second auto-da-fé, of precious things which had escaped the inquisitorial zeal of the boy-censors. Burlamacci names marble busts of exquisite workmanship, some ancient, some of the well-known beauties of the day. There was a Petrarch, inlaid with gold, adorned with illuminations valued at fifty crowns; Boccaccios of such beauty and rarity as would drive modern bibliographists out of their surviving senses. The Signory looked on from a baloony; guards were stationed to prevent unholy thefts; as the fire soared there was a burst of chants, lauds, and the Te Deum, to the sound of trumpets, and the clanging of bells. Then another procession; and in the Piazza di San Marco dances of wilder extravagance; friars and clergymen and laymen of every age whirling round in fantastic reels, to the passionate and profanely-sounding hymns of Jerome Beniviene."—*Milman.*

This piazza also witnessed the great closing scene in the life of Savonarola and his two principal followers.

"Three tribunals had been erected on the ringhiera; that next to the door of the Palazzo was assigned to the Bishop of Vasona; the second, on the right of the Bishop, to the Pope's commissioners; and the third, near the Marzocco, was occupied by the Gonfaloniere and the Otto. A scaffold had been erected, which occupied about a fourth of the Piazza between the ringhiera and the opposite Tetto dei Pisani. At the end of the scaffold a thick upright beam was fixed, having another beam near the top at right angles, which had been several times shortened to take away the appearance of a cross which it still retained. From this last beam hung three halters and three chains; by the first the three friars were to be put to death, and the chains were to be wound round their dead bodies, which were to continue suspended while the fire consumed them. At the foot of the upright beam was a large heap of combustible materials, from which the soldiers of the Signory had some difficulty to keep off the mob, which pressed round like waves of the sea.

"When the three friars descended the stairs of the Palazzo, they were met by one of the Dominican friars of Santa Maria Novella, the bearer

of an order to take off their gowns, and leave them with their under-tunics only, their feet bare, and their hands tied. Savonarola was much moved by this unexpected proceeding; but, taking courage, he held his gown in his hand, and before giving it up, he said, 'Holy dress, how much I longed to wear thee, thou wast granted to me by the grace of God, and to this day I have kept thee spotless. I do not now leave thee, thou art taken from me.'

"They were now led up to the first tribunal, and were placed before the Bishop of Vasona. He obeyed the orders he had received from the Pope, but appeared much distressed. Just before pronouncing their final degradation, he had taken hold of Savonarola's arm, but his voice faltered and his self-possession so forsook him, that, forgetting the usual form, in place of separating him solely from the Church militant, he said, '*I separate thee from the Church militant and triumphant;*' when Savonarola, without being in the least discomposed, corrected him saying, 'Militant, not triumphant; that of yours is not.' These words were pronounced with a firmness which vibrated through the minds of all the bystanders by whom they could be heard, and were for ever after remembered.

"Being thus degraded and unfrocked, they were delivered up to the secular arm, and by them taken before the apostolic commissioners, when they heard the sentence, declaring them to be schismatics and heretics. After this, Romolino, with cruel irony, absolved them from all their sins, and asked them if they accepted his absolution; to which they assented by an inclination of the head. Lastly, they came before the Otto, who, in compliance with custom, put their sentence to the vote, which passed without a dissentient voice.

"The friars, then, with a firm step and perfect tranquillity, advanced to the place of execution. Even Frà Salvestro, at that last hour, had recovered his courage, and, in the presence of death, appeared to have returned to be a true and worthy disciple of the Frate. Savonarola himself exhibited a superhuman strength of mind, for he never for a moment ceased to be in that calm state in which a Christian ought to die. While he and his companions were slowly led from the ringhiera to the gibbet, their limbs scarcely covered by their tunics, with bare feet and pinioned arms, the most furious of the rabble were allowed to come near and insult them in the most vile and offensive language. They continued firm and undisturbed under that severe martyrdom. One person, however, moved by compassion, came up and spoke some words of comfort, to whom Savonarola with benignity replied—'In the last hour, God alone can bring comfort to mortal man.' A priest named Nerotto said to him—'In what frame of mind do you endure this martyrdom?' To

which he replied—'The Lord has suffered as much for me.' These were his last words.

"In this universal state of perturbation around them, Frà Domenico remained perfectly composed. He was in such a state of exaltation that he could hardly be refrained from chaunting the Te Deum aloud; but, on the earnest entreaties of the Battuto Niccolini, who was by his side, he desisted, and said to him—'Accompany me in a low voice,'—and they then chaunted the entire hymn. He afterwards said—'Remember, the prophecies of Savonarola must all be fulfilled, and that we die innocent.'

"Frà Salvestro was the first who was desired to ascend the ladder. After the halter was fixed around his neck, and just before the fatal thrust was given, he exclaimed,—'Into thy hands, O Lord, I commend my spirit!' Shortly afterwards the hangman wound the chain round his body, and went to the other side of the beam to execute Frà Domenico; who ascended the ladder with a quick step, with a countenance radiant with hope, almost with joy—as if he were going direct to heaven.

"When Savonarola had seen the death of his two companions, he was directed to take the vacant place between them. He was so absorbed with the thought of the life to come, that he appeared to have already left this earth. But when he reached the upper part of the ladder, he could not abstain from looking round on the multitude below, every one of whom seemed to be impatient for his death. Oh, how different from those days, when they hung upon his lips in a state of ecstacy in Santa Maria dei Fiore. He saw at the foot of the beam some of the people with lighted torches in their hands, eager to light the fire. He then submitted his neck to the hangman.

"There was at that moment, silence—universal and terrible. A shudder of horror seemed to seize the multitude. One voice was heard crying out—'Prophet, now is the time to perform a miracle!'

"The executioner, thinking to please the populace, began to pass jokes upon the body before it had ceased to move, and in doing so nearly fell from the height. This disgusting scene moved the indignation and horror of all around, insomuch that the magistrates sent him a severe reprimand. He then showed an extraordinary degree of activity, hoping that the fire would reach the unhappy Friar before life was quite extinct; the chain, however, slipped from his hand, and while he was trying to recover it, Savonarola had drawn his last breath. It was at ten o'clock in the morning of the 23rd of May, 1498. He died in the 45th year of his age.

"The executioner had scarcely come down from the ladder than the

pile was set on fire; a man who had been standing from an early hour with a lighted torch, and had set the wood on fire, called out, 'At length I am able to burn him who would have burned me.' A blast of wind diverted the flames for some time from the three bodies, upon which many fell back in terror, exclaiming, 'A miracle, a miracle!' But the wind soon ceased, the bodies of the three friars were enveloped in fire, and the people again closed round them. The flames had caught the cords by which the arms of Savonarola were pinioned, and the heat caused the hand to move; so that in the eyes of the faithful, he seemed to raise his right hand in the midst of the mass of the flame to bless the people who were burning him."—*Villari.*

The *Palazzo Vecchio della Signoria* was built for the Gonfalonier and Priors, in whose hands was the government of the Florentine Republic, by *Arnolfo di Lapo.* The architect was restricted as to size and form, by the resolve of the then powerful Guelphs, that no foot of ground should be used which had ever been occupied by a Ghibelline building, and to which one of that faction might put forward any possible future claim. The square battlements are typical of the Guelphs, the forked battlements on the tower were added later when the Ghibellines came into power.

To build the palace, part of an ancient church was demolished, called San Piero Scheraggio, in which the Carroccio of Fiesole, taken in 1010, was preserved, as well as a beautiful marble pulpit, also brought from Fiesole, which still exists in the church of S. Leonardo in Arcetri, outside the Porta San Giorgio. The tower of the Vacca family was used by Arnolfo as the substructure of his own tower, which is 330 feet high. Its bell continued to bear the name of "La Vacca," and when it tolled, men said, "La Vacca mugghia"—"the cow lows." The Via de' Leoni, on the east of the Palace, commemorates the lions which were kept by the city of Florence, partly in honour of William of Scotland, who interceded with Charlemagne for the liberties

of the town; and partly on account of the Marzocco, the emblem of the city. These were maintained in an enclosure called the Serraglio till 1550, when Cosimo I. removed them to S. Marco, but they were only finally discarded in 1777.

In 1349 a stone platform was raised against the northern façade of the Palazzo, and was called the *Ringhiera*. Hence the Signory always addressed the people, and here it was that the Prior and Judges sate and looked on, May 23, 1498, when

"Savonarola's soul went out in fire."*

The Ringhiera was not removed till 1812. Its northern angle is still marked by the famous *Marzocco* of *Donatello*, occupying the place of an older Marzocco erected in 1377. A still earlier Marzocco stood on this site, which the Pisan captives were forced ignominiously to kiss in 1364. The origin of the name Marzocco is unknown. It is a seated lion, with one paw resting upon a shield, which bears the *Giglio* of Florence. In ancient times it bore an enamel crown set in gold, with the motto, by Francesco Sacchetti:—

"Corona porto, per la patria degna,
Acciochè libertà ciascun mantegna."

On the left of the entrance of the Palazzo stood the David of *Michael Angelo*, removed by the present government.

On the right is the Hercules and Cacus of *Baccio Bandinelli*, executed in 1546 on a block of marble selected by Michael Angelo at Carrara, but which he was unable to use, as he was summoned to Rome at that time for his fresco of the Last Judgment. Before reaching Florence, the mar-

* E. Barrett-Browning.

ble fell into the Arno, and was extricated with difficulty, which caused the Florentine joke, that it had attempted to drown itself rather than submit to the inferior hands of Bandinelli. By the same artist are the two terminal statues called Baucis and Philemon, which were intended to support an iron chain in front of the gate.

The monogram of Christ over the entrance was placed here in 1517 by the Gonfalonier, Niccolò Capponi.

"In order to prove his attachment to liberty, he proposed in council that Jesus Christ should be elected King of Florence, a pledge that the Florentines would accept no ruler but the King of Heaven. The contemporary historian, Varchi, describes how the Gonfalonier, when presiding at this great council, Feb. 9, 1527, repeated almost verbatim a sermon of Savonarola, and then, throwing himself on his knees, exclaimed in a loud voice, echoed by the whole council, "*Misericordia;*" and how he proposed that Christ the Redeemer should be chosen King of Florence. The old chronicler, Cambi, further relates that on the 10th of June in the following year, 1528, the clergy of the cathedral met in the Piazza della Signoria, where an altar had been erected in front of the palace; the word Jesus was then disclosed before the assembled citizens, who finally accepted him as their King. The shields of France and Pope Leo were accordingly removed from their place, and the name of the Saviour, on a tablet, was inserted over the entrance to the palace." —*Horner's Walks in Florence.*

Inserted, probably at the same time and with the same meaning, is the inscription on the parapet of the tower :—

"Jesus
Christus Rex Gloriæ venit in pace
Deus Homo factus est
Et Verbum Caro factus est.
Christus vincit, Christus regnat,
Christus imperat,
Christus ab omni malo nos defendat.
Barbara Virgo Dei, modo memento mei."

This tower, which is worth ascending for the sake of the view, contains the prison of Savonarola.

"Parmi tant de monuments dont les formes architecturales sont l'expression toujours vraie, toujours vivante, des mœurs et des passions publiques, il n'en est point qui mieux que le Palazzo Vecchio reproduise, dans son âpre énergie, le caractère de la vieille cité Guelfe. Véritable type de l'architecture florentine qui prit et conserva un cachet si personnel, si distinct, entre les styles roman et ogival et l'architecture de la Renaissance, cet édifice répond complètement à l'idée qu'on se fait de ce que pouvait être le palais de la Seigneurie à Florence. Par sa masse quadrangulaire, son grand appareil à bossages, sa porte étroite, ses rares ouvertures, enfin, par ses créneaux et ses meurtrières que surmonte une tour carrée portant jadis le beffroi communal, ne représente-t-il pas dans sa beauté sombre et sévère la vie essentiellement militante de la république dont il fut comme le nouveau capitole?

"Malgré les changements intérieurs que Vasari lui fit subir en 1540, rien n'est plus conforme à sa destination et aux données de son histoire, que ce beau palais florentin. Rien ne rappelle mieux, avec une lointaine réminiscence des traditions étrusques, l'application du style roman combiné avec l'imitation des grands édifices grecs ou romains, qui, à la fin du moyen âge, couvraient encore le sol de la Toscane. Ce qui fait d'autant mieux ressentir ce caractère historique, et pour ainsi dire tout local du palazzo Vecchio, ce sont les écussons des divers gouvernements républicain, oligarchique, et monarchique, qui se sont succédé à Florence, et qu'on retrouve dans les arcatures des machicoulis servant à supporter l'entablement. Là se dessinent le lys blanc de la commune, le lys rouge des gibelins, les clefs des guelfes, les outils des cardeurs de laine, puis les six balles des Médicis, et même le monogramme du Christ que le peuple florentin, las d'avoir épuisé toutes les formes de gouvernement, voulut, en 1527, élire solennellement pour roi."—*Dantier, L'Italie.*

The beautiful little solemn court of the Palazzo is surrounded by a colonnade, of which the pillars were richly decorated in honour of the marriage of Francesco de' Medici in 1565. In the centre is an exquisite fountain by *Verocchio*, adorned with an animated laughing boy pláying with a dolphin. It was originally ordered for Careggi by Lorenzo de' Medici.

Ascending the staircase on the left of the corridor (always open) we reach on the first floor a small frescoed gallery. On the left is the *Sala del Dugento*, where the Councils of

War assembled. Into this room, in 1378, burst Michele Lando, the wool-comber, bearing the standard of Justice, the head of the Ciompi—or "wooden-shoes, as they were called, in token of contempt," and here his wild followers insisted on placing him at the head of the government, and proclaiming him Gonfalonier of Florence.

A passage leads hence to the vast *Sala del Cinquecento*, built c. 1495, by the desire of Savonarola, to accommodate the popular Council after the expulsion of Piero de' Medici. The architect of this hall was *Simone di Tommaso del Pollajuolo*, surnamed *Il Cronaca*. It is 170 feet long by 77 broad. Cartoons for frescoes for the walls were prepared by Michael Angelo and Leonardo da Vinci, but were destroyed upon the return of the Medici in 1512. The existing frescoes are by *Vasari* and his pupils, and commemorate the exploits of Cosimo I. In one of them (the 1st on left) he is seen leading the attack upon Siena, attended by his favourite dwarf, Tomaso Tafredi, in armour. Beneath the central arch is a statue of Leo X., and on either side Giovanni de' Medici delle Bande Nere, father of Cosimo I., and Duke Alessandro, by *Bandinelli*. Here Victor Emanuel opened his first parliament in Florence. Another suite of chambers on this floor, called "the Medici Rooms," because adorned with frescoes by *Vasari* relating to that family, are approached by a different staircase.

The second flight of stairs leads (left) first to the *Sala del Orologio*, so called from the Orrery which it once contained, to show the movements of the planets, the work of *Lorenzo di Volpaia*. It has a splendid ceiling. The left wall is covered by a grand but injured fresco painted by *R. Ghirlandajo* in 1482. It represents S. Zenobio throned in state,

with mitre and pastoral staff. In the architectural compartments at the sides are Brutus, Scævola, and Camillus; Decius Mus, Scipio, and Cicero.

Hence, by a beautiful door, the work of *Benedetto da Majano*, we enter the *Sala del Udienza*, surrounded by frescoes from Roman History by *Francesco de Rossi Salviati*.

"The six Priors of the Arts, composing the Council of the Signory, who were first created in 1282, exercised their duties in the Sala dell' Udienza. Their term of office was two months, and none could be re-elected within two years. They were maintained at the public cost, eating at one table, and during their two months of office were rarely allowed to quit the walls of the Palazzo. All their acts were conducted with religious solemnity; the wine brought to their table was consecrated on the sacred altar of Or San Michele, and in the small chapel of St. Bernard, leading out of this chamber, the Priors invoked Divine aid before commencing business."—*Horner's Walks in Florence.*

A door inscribed—*Sol Justitiæ Christus Deus noster regnat in æternum*—leads into the *Chapel of S. Bernardo*: It is beautifully painted in fresco by *Ridolfo Ghirlandajo*. The ceiling has a gold ground. In the centre is the Trinity, the other compartments are occupied by nobly solemn apostles and exquisitely beautiful cherubs: opposite the altar is the Annunciation, in which the Piazza della Annunziata is introduced. Here Savonarola received the last sacraments before his execution.

"The three friars passed the whole night in prayer, and in the morning they again met, to receive the Sacrament. Leave had been given to Savonarola to administer it with his own hands; and, holding up the host, he pronounced over it the following prayer: 'Lord, I know that thou art that perfect Trinity, invisible, distinct, in Father, Son, and Holy Ghost; I know that Thou art the eternal Word; that Thou didst descend into the bosom of Mary; that Thou didst ascend upon the cross to shed blood for our sins. I pray Thee that by that blood I may have remission of my sins, for which I implore Thy forgiveness; for every other offence or injury done to this city, and for every other sin of which I may unconsciously have been guilty.' After this full and distinct

declaration of faith, he himself took the communion, gave it to his disciples, and soon after, it was announced to them that they must go down to the Piazza."—*Villari.*

Hence is the entrance to four rooms (not usually shown) which were given by Cosimo I. to his wife Eleanora of Toledo. The ceilings are painted with the lives of good women by *Jean Stradan* of Bruges. In the last of these rooms a cruel murder was committed in 1441.

"A Florentine named Baldassare Orlandini, while commissary for the army during a war with the Milanese, basely abandoned a pass in the Apennines, allowing Niccolò Piccinino, the hostile general, to penetrate the valley of the Arno. His conduct was boldly denounced by Baldaccio d'Anghiari, a faithful soldier of the Republic, who led the Florentine infantry. Some years later, in 1441, when the chronicler Francesco Giovanni, who tells the story, was Prior, Orlandini, who had been chosen Gonfalonier, with apparent friendliness, sent for D'Anghiari to the palace. Suspecting treachery, he hesitated to obey, and sought advice from Cosimo Vecchio, who, fearing that the virtue and ability of D'Anghiari might be prejudicial to Medicean interest, cunningly replied, that obedience was the first duty in a citizen. Baldaccio accordingly repaired to the palace, where Orlandini received him with courtesy, and was leading him by the hand to his own chamber, when ruffians, hired by the Gonfalonier for the purpose, and placed in concealment, rushed on their intended victim, and after despatching him with their daggers, threw his body into the cortile below. His head was cut off and his mangled remains exposed in the piazza, where he was proclaimed a traitor to the Republic. A part of his confiscated property was, however, restored to the prayers of his widow Annalena, who, after the death of her infant son, retired from the world, and converted her dwelling in the Via Romana into a convent which bore her name."—*Horner.*

Opening from this chamber is a very small *Chapel* intended for the use of the Grand Duchess, adorned with admirable frescoes by *Bronzino.*

Let us leave the Piazza della Signoria by the Via dei Magazzini near the Palazzo della Mercanzia.

(We cross the Via Condotta, where, turned into an inn

is the famous *Palazzo dei Cerchi*, at one time the residence of the Priors, before they moved to the Palazzo Vecchio, and for a hundred years the palace of the Bandini. Here, in the time of Bernardo Bandini, the Pazzi conspired for the assassination of Lorenzo and Giuliano de' Medici; and hence, from the tower-top, in 1530, Giovanni Bandini, by his signals, betrayed Florence to the imperialists who were besieging the city.)

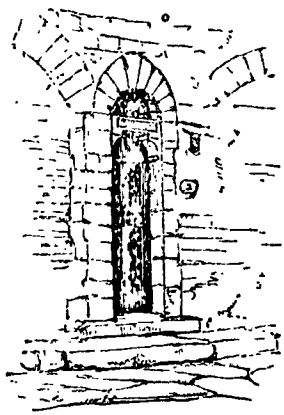
The Via dei Magazzini ends at (left) the humble *Church of S. Martino*, founded 786 by an Archdeacon of Fiesole. It is interesting from the Society called the "Buonuomini di San Martino," formed by S. Antonio for the private relief of persons of the upper class reduced to poverty by misfortune —"I Poveri Vergognosi," as they were called. The church contains 12 lunettes with paintings relating to the works of mercy. The old man with white hair, in the central compartment, is said to be a portrait of Piero Capponi.

Opposite the church, is the tall tower called *Bocca di Ferro*, once the residence of the Podestàs, or foreign governors of Florence, before they removed to the Bargello in 1261. It looks down upon a house in the Via S. Martino, called *La Casa di Dante*, where an inscription tells that Dante was born in 1265. His parents belonged to the Guild of Wool. In the neighbouring church he was married to Gemma, daughter of Manetti Donati, whose house was close to that of the Alighieri.

The birthplace of Dante, 211 years afterwards, became a wine-shop of the artist Mariotto Albertinelli, to which Michael Angelo, Benvenuto Cellini, and other famous men of the day, were wont to resort.

The Via Margherita leads from the Piazza S. Martino

into the Via del Corso, where, on the opposite side, is the *Church of S. Margherita dei Ricci.* It was erected to protect a fresco of the Annunciation (formerly in the piazzetta of S. Maria degli Alberinghi), because the youth Antonio



Casa di Dante.

Rinaldeschi, enraged at his gambling losses, threw dirt at the picture in his passion, and was punished by a sudden death. The fresco is called the Madonna dei Ricci, from the family for whom it was painted. Very near the church is the old *Tower of the Donati Family.*

At the corner, where the Corso falls into the Via del Proconsolo, is the *Palazzo Salviati*, occupying the site of the house of Folco Portinari, father of the Beatrice of Dante. In its court is shown "Nicchia di Dante," where the poet is supposed to have watched for his love. On May Day, 1274, the little Dante, then not nine years old, was brought by his father Alighiero Alighieri to a fête given by Folco Portinari, and then, for the first time, he saw and loved the eight-year old Beatrice.

"It was the custom in our city for both men and women, when the pleasant time of spring came round, to form social gatherings in their own quarters of the city for the purpose of merry-making. In this way Folco Portinari, a citizen of mark, had amongst others collected his neighbours at his house upon the first of May, for pastime and rejoicing; among these was the afore-named Alighieri, and with him—it being common for little children to accompany their parents, especially at merry-makings—came one Dante, then scarce nine years old, who, with the other children of his own age that were in the house, engaged in the sports appropriate to their years. Among these others was a little daughter of the aforesaid Folco, called Bice, about eight years old, very winning, graceful, and attractive in her ways, in aspect beautiful, and with an earnestness and gravity in her speech beyond her years. This child turned her gaze from time to time upon Dante with so much tenderness as filled the boy brimful with delight, and he took her image so deeply into his mind, that no subsequent pleasure could ever afterwards extinguish or expel it. Not to dwell more upon these passages of childhood, suffice it to say, that this love—not only continuing, but increasing day by day, having no other or greater desire or consolation than to look upon her—became to him, in his more advanced age, the frequent and woeful cause of the most burning sighs, and of many bitter tears, as he has shown in a portion of his Vita Nuova."—*Boccaccio, tr. by Theo. Martin.*

"Nine times already, since my birth, had the heaven of light returned to well-nigh the same point in its orbit, when to my eyes was first revealed the glorious lady of my soul, even she who was called Beatrice by many who wist not wherefore she was so called. She was then of such an age, that during her life the starry heavens had advanced towards the East the twelfth part of a degree, so that she appeared to me about the beginning of her, and I beheld her about the close of my ninth year. Her apparel was of a most noble colour, a subdued and becoming crimson, and she wore a cincture and ornaments befitting her childish years. At that moment (I speak it in all truth), the spirit of life which abides in the most secret chamber of the heart, began to tremble with a violence that showed horribly in the minutest pulsations of my frame; and tremulously it spoke these words:—'*ecce deus fortior me, qui veniens dominabitur mihi!* Behold a god stronger than I, who cometh to lord it over me!' and straightway the animal spirit which abides in the upper chamber, whither all the spirits of the senses carry their perceptions, began to marvel greatly, and addressing itself especially to the spirits of vision, it spoke these words:—'*apparuit jam beatitudo vestra.* Now hath your bliss appeared,' and straightway the natural spirit, which abides in that part whereto our nourishment is ministered, began to

wail, and dolorously it spoke these words:—'*Heu miser! quia frequenter impeditus ero deinceps!* Ah, wretched me, for henceforth shall I be oftentimes obstructed!' From that time forth I say that Love held sovereign empire over my soul, which had so readily been betrothed unto him, and through the influence lent to him by my imagination he at once assumed such imperious sway and masterdom over me, that I could not choose but do his pleasure in all things. Oftentimes he enjoined me to strive, if so I might behold this youngest of the angels; wherefore did I during my boyish years frequently go in quest of her; and so praiseworthy was she, and so noble in her bearing, that of her might with truth be spoken that saying of the poet Homer,—

'She of a god seemed born, and not of mortal man.'

And albeit her image, which was evermore present with me, might be Love's mere imperiousness to keep me in his thrall, yet was its influence of such noble sort that at no time did it suffer me to be ruled by Love, save with the faithful sanction of reason in all those matters wherein it is of importance to listen to her counsel."—*Dante, Vita Nuova II., tr. by Theo. Martin.*

Maria Salviati, a daughter of this palace, married Giovanni delle Bande Nere, and here became the mother of Cosimo I.

The *Via degli Albizzi* (crossing the Via del Proconsolo) derives its name from an old family who dwelt here. In one corner is the *Palazzo Nonfinito* ("unfinished"), founded by Alessandro Strozzi, 1592, from the design, never completed, of *Bernardo Buontalenti.* The part which exists is exceedingly stately.

Opposite, is the *Palazzo Quaratesi*, which belonged to the Pazzi. The design was originally made by *Brunelleschi* for Andrea Pazzi, but was carried out by his son Jacopo. The courtyard is exceedingly admirable. The escutcheon in the corner is by *Donatello.* A beautiful *fanale*, or cresset, projects over the street. The "Cantonata dei Pazzi" is still the scene of a ceremony observed from the time of the Crusades.

"Popular tradition narrates that in 1099 a Florentine of the name of Raniero, led 2500 Tuscans to support Godfrey of Bouillon in his attempt to recover the Holy Land. Raniero planted the first Christian standard on the walls of Jerusalem; and in requital Godfrey permitted him to carry back to Florence a light kindled at the sacred fire on the Saviour's tomb. Raniero started on horseback to return home, but finding that the wind, as he rode, would soon extinguish the light, he changed his position, and sitting with his face to his horse's tail, conveyed the sacred relic safely to Florence. As he passed along, all who met him called out that he was *pazzo*, or 'mad,' and thence arose the family name of the Pazzi. The light was placed in San Biagio; and ever since, on Saturday in Passion week, a coal which is kindled there, is borne on the Carroccio to the Cantonata dei Pazzi before it is taken to the cathedral; and, in both places, an artificial dove, symbolical of the Holy Spirit, by some mechanical contrivance is made to light a lamp before the sacred image at this corner, and on the high altar of the cathedral."—*Horner.*

On the opposite side of the street, at the corner of the Via degli Albizzi, is the *Palazzo Montalvo*, built in the reign of Cosimo I. by *Ammanati.* In the court is a bronze Mercury by *Giovanni da Bologna.* The ancient Palace of the Pazzi was demolished to build the National Bank.

On the other side of the street is the *Palazzo dei Galli*, which has a suite of rooms painted by *Giovanni di San Giovanni.* A little further is the *Casa Londi*, which bears an inscription, saying that Galluzzi, the historian of the Medici, died there.

Immediately beyond is the interesting old frescoed *Palazzo Alessandro*, founded by Alessandro Albizzi, who, quarrelling with his brother, dropped the family name. Twenty-three priors and nine gonfaloniers sprang from the Alessandri, but amid their honours they never despised the trade from which they derived their wealth and power, and the iron cramps may still be seen upon which the cloth they continued to manufacture was spread out to dry in the sun on the roof of their palace. Some rooms, with old windows under pointed

arches, are hung with cloth of gold and velvet from the Palios won by the Alessandri at the horse-races in the Corso: some of the gold hangings are most magnificent. The Palace contains a few good pictures by *Botticelli*, *Pesellino*, *Fil. Lippi*, and *Jacopo da Empoli*, and some small sculptures by *Donatello* and *Mino da Fiesole*.

Lower down the street is an arch crossing one side of a piazzetta, being all that remains of the *Church of S. Pietro Maggiore*. The *Casa Casuccini* stands on the site of one of the towers where Corso Donati defended himself against the people in the 14th century. The *Palazzo Valori*, called Palazzo dei Visacci from the busts which adorn it, marks the site of the Palace of Rinaldo degli Albizzi, who died in exile at Ancona in 1452, for his opposition to the Medici. The existing palace was built by Baccio Valori, whose bust is over the entrance.

Before leaving the Via degli Albizzi we must remember that this was the scene of the miracle of S. Zenobio.

"A French lady of noble lineage, who was performing a pilgrimage to Rome, stopped at Florence on the way, in order to see the good bishop Zenobio, of whom she had heard so much, and, having received his blessing, she proceeded on to Rome, leaving in his care her little son. The day before her return to Florence the child died. She was overwhelmed with grief, and took the child and laid him down in the Borgo degli Albizzi at the feet of S. Zenobio, who, by the efficacy of his prayers, restored the child to life, and gave him back to the arms of his mother."—*Jameson's Sacred Art.*

Returning to the Via del Proconsolo and turning to the left, we reach, on the right,

La Badia, founded by Willa, wife of the Marquis of Tuscany, in 993, for the Black Benedictines. She presented the abbot with a knife, to show that he might curtail or dispose of the property at his pleasure; the staff of pastoral au-

thority; a branch of a tree as lord of the soil; a glove, the sign of investiture; and finally caused herself to be expelled to prove that she resigned all her former rights. The abbey was greatly enriched by her son Ugo, who was Governor of Tuscany for Otto III. Losing his way in a forest, he had a hideous vision of human souls tormented by devils, and selling his property, endowed therewith seven religious houses, in expiation of the seven deadly sins. Ugo is annually commemorated on S. Thomas's day, when, till lately, some noble young Florentine has always declaimed his praises during the celebration of Mass. Dante alludes to this custom:—

> "Ciascun che della bella insegna porta
> Del gran barone, il cui nome e'l cui pregio
> La festa di Tommaso riconforta."—*Par.* xvi. 127.

The existing abbey was built by *Arnolfo di Lapo* in 1250, but much altered by *Segaloni* in 1625. The present graceful bell-tower was built 1320, the original campanile having been pulled down as a punishment to the Abbot, because he refused to pay his taxes, and rang the bells to summon the Florentine nobles to support him. The door, of 1495, is by *Benedetto da Rovezzano.*

The *Church*, in the form of a Greek cross, once contained many frescoes by Giotto, which have been destroyed, but it is still interesting from its tombs. On the right of the entrance, under a delicately sculptured arch, is the sarcophagus of Gianozzo Pandolfini. Close by is an altar with beautiful reliefs by *Benedetto da Majano* (1442—97). In the north transept is an exquisite tomb by *Mino da Fiesole* to Bernardo Giugni, a famous Guelphic Gonfalonier, who died in 1466.

"The figure of Justice on this tomb is meagre in outline though refined in conception and workmanship. The best testimony to the virtues of the occupant of this tomb, who served Florence as ambassador on several important occasions, and was made Cavaliere and Gonfaloniere, is contained in these words of his biographer;* 'Beato alla città di Firenze, se avesse avuto simili cittadini."—*Perkin's Tuscan Sculptors.*

" In the south transept is the tomb of the semi-founder, Count Ugo of Tuscany, who died in 1000, erected by the monks in 1481.

"The architectural features of Count Ugo's monument are, like those of the finest Tuscan tombs, an arched recess, within which is placed the recumbent statue upon a sarcophagus; a charming Madonna and Child in relief in the lunette, below which is a figure of Charity somewhat too long in its proportions; flying angels with a memorial tablet, two genii bearing shields, and an architrave sculptured with festoons and shells in low relief, compose its sculptured features."—*Perkin.*

Above this tomb is an Assumption by *G. Vasari.* On the left of this transept is the Chapel of the Bianchi, containing the Apparition of the Virgin to S. Bernard, the best easel picture of *Filippino Lippi.* It was painted in 1480 by order of Francesco del Pugliese for the church at La Camfora outside the walls, and was removed hither for safety during the siege of Florence in 1529.

There is a double cloister, with a well, and many frescoes in the upper story, telling the history of S. Benedict and Subiaco, by *Niccolo d' Alunno.* Near the entrance is the tomb of the ill-fated Francesco Valori, the friend of Savonarola, who perished in the riot when S. Marco was besieged.

"Finding that scarcely a feeble resistance was made within S. Marco, whilst the enemy without were hourly increasing in number and force, Francesco Valori was desirous of getting to his own house, in order to collect his adherents, and make a more energetic defence from without. But his dwelling-place was suddenly surrounded by a great

* Bisticci. Arch. St. It. iv.

number of persons, and a mace-bearer arrived from the Signory requiring him to appear immediately before them. He showed every desire to obey, feeling sure that he should be able, by his presence and authority, to make them ashamed of their conduct; he, therefore, set out immediately with the mace-bearer for the Palazzo. He passed through the crowd with a lofty air and serene countenance, like a man confident in his innocence, and who had never flinched before any danger. But they had scarcely reached the Church of S. Proculo when they were met by some members of the Ridolfi and Tornabuoni families, relations of those of whose condemnation to death in the preceding August he had been the cause, and they at once attacked and killed him. In this way a public injury met reparation by private revenge; and thus a valiant and honest citizen, who had always been the most powerful friend of Savonarola, perished miserably. His wife, hearing the noise, ran to the window in terror, and in the midst of the confusion and frightful cries of her husband and his murderers, a shot from a cross-bow amongst the crowd sent her to be united to him in a better world. The maddened populace immediately entered, sacked, and set fire to the house; and while they were carrying off the furniture of a bed, a baby that was asleep in it, a grandson of Valori, was suffocated. The Signory neither then nor afterwards made any inquiry into these murders and outrages."—*Villari.*

Opposite the Badia rises the massive *Bargello* built as the Palace of the Podestà, the chief criminal magistrate of Florence. According to a law enacted when the office was created in 1199, the Podestà must always be a foreigner, a noble, a Catholic, and a Guelph. But in 1250 a Ghibelline named Ranieri da Montemurlo was elected, which caused an insurrection of the people, who elected a new governor, and fortified the old tower of the Boscoli and the adjoining buildings as his residence. The chief power continued in the hands of the Podestà till 1462, when they were restrained by a tribunal called (from the round stones—*ruote*—which paved the hall in which they held their meetings) Giudici alla Ruota. The office of Podestà was finally abolished by

Cosimo I., when the palace-castle was assigned to the Bargello or Head of the Police.

The greater part of the palace is due to *Arnolfo di Lapo.* Upon the outside of the older tower facing the Via del Palagio, were frescoes of the Duke of Athens and his associates, hanging, but they are no longer visible. The bell within called the *Montanara*, obtained the name of *La Campana delle Armi*, because it was the signal for citizens to lay aside their weapons, and retire home.

The street below the Bargello witnessed, August 1, 1343, one of the most frightful scenes of Florentine history. The Duke of Athens had taken refuge in the fortress, and the members of the noble Florentine families, Medici, Rucellai, and others, who had suffered from his tyranny, were besieging him. They demanded as the price of his life, that the Conservatore Guglielmo d'Assisi, and his son, a boy of 18, who had been the instruments of his cruelty, should be given up to them. Forced by hunger, he caused them to be pushed out of the half-closed door to the populace, who tore them limb from limb, hacking the boy to pieces first before his father's eyes, and then parading the bloody fragments on their lances through the streets.

The Bargello is usually entered from the Via Ghibellina. The courtyard is intensely picturesque and most rich and effective in colour; its staircase was built by *Agnolo Gaddi.* Near the well in the centre, many noble Florentines have been beheaded, including (1530) Niccolò de' Lapi, the hero of Massimo d'Azeglio's novel. The arms of the Duke of Athens hang near the entrance, followed by those of the two hundred and four Podestàs, who ruled afterwards in Florence. The beautiful upper loggia is attributed to

Orcagna: it was once divided into three cells, the furthest of which was for the condemned. The Loggia contains three bells, one of them from a church near Pisa, by one Bartolomeo, a popular decorative artisan under Frederick II.

On the right of the Loggia we enter the *1st Hall*, beautiful in itself, and surrounded by sculpture of the sixteenth and seventeenth centuries.

Entrance Wall.—

Baccio Bandinelli. Adam and Eve.
Vincenzio Danti. Statue of Cosimo I.

Left Wall.—

Michael Angelo. Bacchus and Satyr.

Right Wall.—

Donatello. David, with the head of Goliath at his feet.

Opposite Wall.—

Michael Angelo. The dying Adonis—its general effect is confused, and it is further injured by the badness of the marble.
Michael Angelo. An unfinished group of Victory—the figure most awkwardly turned.
Giovanni da Bologna. Virtue conquering Vice.

The different groups representing the Triumphs of Hercules are by *Vincenzo de' Rossi.*

Between the statues are a series of most wonderful reliefs representing music and its effects, which were originally intended for the organ-gallery of the cathedral. The larger and most remarkable are by *Luca della Robbia*, the others by *Donatello.*

The reliefs of Luca della Robbia are the best.

"They represent a band of youths, dancing, playing upon musical instruments, and singing; the expression in each chorister's face is so true to the nature of his voice, that we can hear the shrill treble, the rich contralto, the luscious tenor, and the sonorous bass of their quartette."—*Perkin's Tuscan Sculptors.*

Hence, passing through an ante-chamber, we reach the *Audience Chamber of the Podestà* (*the 3rd Hall*), occupied by Walter de Brienne, Duke of Athens, during his reign, and decorated with his arms (for the restoration of which Florence apologizes in an amusing inscription). The chimney-piece, fire-irons, &c., are of his time. At the further end was a cell where Fra Paolo, who began life as a Franciscan monk, and afterwards became a notorious brigand, was chained to the wall with an iron collar for thirty years, till he died at the age of 81. The room is now used to contain the collection of Majolica and Urbino ware, brought to Florence on the marriage of Vittoria della Rovere with the Grand-Duke Ferdinand II.

Beyond the Audience Chamber is the ancient *Chapel* (the *4th Hall*) covered with frescoes by *Giotto*, of 1301. On the entrance wall is Hell, in which little beyond the tails of the devils is now discernible. Next, on the window wall, is the story of S. Nicholas of Bari. Between the windows is S. Venantius; beyond that the Daughter of Herodias dancing. The opposite wall is occupied by the story of S. Mary of Egypt.

On the east wall is Heaven, in which, to the right of the window, Dante is introduced, with his master Brunetto Latini. The figure of Dante has been greatly altered by restoration, but is still of great importance and interest.

"The enthusiasm of the Florentines, when this portrait was discovered, resembled that of their ancestors when Borgo Allegri received its name from their rejoicings in sympathy with Cimabue. 'L'Abbiamo, il nostro poeta!' was the universal cry, and for days afterwards the Bargello was thronged with a continuous succession of pilgrim visitors. The portrait, though stiff, is amply satisfactory to the admirers of Dante. He stands there full of dignity, in the beauty of his manhood, a pomegranate in his hand, and wearing the graceful falling cap of the day—the

upper part of his face smooth, lofty, and ideal, revealing the Paradiso, as the stern, compressed, under-jawed mouth does the Inferno. There can be little doubt, from the prominent position assigned him in the composition, as well as from his personal appearance, that this fresco was painted in, or immediately after, the year 1300, when he was one of the Priors of the Republic, and in the thirty-fifth year of his age—the very epoch, the 'mezzo cammin della vita,' at which he dates his vision. In February, 1302, he was exiled."—*Lindsay's Christian Art.*

The following rooms were the *Apartments of the Podestà.* The next room (*5th Hall*), which has a fresco of the Madonna between two Saints, contains a beautiful collection of carvings in amber and ivory.

The *6th Hall* has, amongst other works of Art, chiefly bronze :—

Donatello. Bronze statue of David, with his foot on the head of Goliath.

"The youthful, undraped head, his face overshadowed by a shepherd's hat wreathed with ivy, stands with one foot upon the head of his giant enemy, grasping a huge sword in his right hand, and resting his left against his hip. The care bestowed upon the whole work is visible even in the helmet of Goliath, which is adorned with a beautiful stiacciato relief of children dragging a triumphal car."—*Perkin's Tuscan Sculptors.*

"With the exception of Michael Angelo, no Tuscan sculptor had so marked an influence as Donatello upon the art of his time. He may, indeed, be called the first and greatest of Christian sculptors, as, despite his great love and close study of classical art, all his works are Christian in subject and in feeling, unless positive imitations of the Antique. It is not easy, therefore, to understand why many writers have called Ghiberti a Christian, and Donatello a Pagan in art. Both loved the Antique equally well, and each owed to the study of it his greatest excellence, but certainly no work of Ghiberti can be pointed out so Christian in spirit as the S. George, the S. John, the Magdalen, and many of Donatello's bas-reliefs. As a man, as well as an artist, he approached far more closely to the ideal of the Christian character, being confessedly humble, charitable, and kind to all around him ; a firm friend, and an honest, upright, simple-hearted man, whose fair fame is not marred by a single blot."—*Perkin's Tuscan Sculptors.*

Il Vecchietto (1412). Cast of an aged face taken after death.

Cigoli. Anatomical figures in bronze and wax.

The *7th Hall* contains :—

Giovanni da Bologna. Statue of Mercury, and two bronze models executed in preparation for it, also his model for the Rape of the Sabines.

"Who does not know the Mercury of Gian Bologna, that airy youth with winged feet and cap, who with the caduceus in his hand, and borne aloft upon a head of Æolus, seems bound upon some Jove-commissioned errand? Who has not admired its lightness and truth of momentary action, which none but an artist skilful in modelling and well versed in anatomy could have attained, since, Mercury-like, it has winged its way to the museums and houses of every quarter of the globe." —*Perkin's Tuscan Sculptors.*

Donatello. Figure of a Boy.

Andrea Verrochio. Statue of David.

"Though deficient in sentiment, it is full of life and animation. The face is very like those of Lionardo in type, the head is covered with clustering curls, and a light corselet protects the body. The left hand, which is very carefully studied, rests upon the hip, while the right grasps a sword, with which the young hero is about to cut off the head of his fallen enemy. Meagre in outline, and poor in its forms, it is nevertheless a work of much merit."—*Perkin's Tuscan Sculptors.*

Benvenuto Cellini. Model for the statue of Perseus.

Ghiberti. A bronze Sarcophagus.

Vincenzio Danti. The Adoration of the Brazen Serpent—a relief.

Lorenzo di Pietro di Lando, commonly called *Il Vecchietto.* A scholar of Giacomo della Quercia (1412—1480). Monument of Mariano Socino, brought from S. Domenico at Siena.

"The head, which is not unlike that of Dante, appears to have been cast from life, as well as the hands and feet; the drapery is hard and unpliable."—*Perkin's Tuscan Sculptors.*

Antonio Pollajuolo (over the monument of Socino). A bronze relief of the Crucifixion.

Brunelleschi and Ghiberti. The bronze reliefs which they executed of the Sacrifice of Isaac, while competing for the gates of the Baptistery.

"As we look at the model of Ghiberti side by side with that of Brunelleschi, in the bronze room of the Uffizi, we cannot understand how the judges could have hesitated between them, for while Ghiberti's is distinguished by clearness of narration, grace of line, and repose,

Brunelleschi's is melo-dramatically conceived, and awkwardly composed. In Ghiberti's Abraham we see a father who, while preparing to obey the divine command, still hopes for a respite, and in his Isaac a submissive victim; the angel who points out the ram caught in a thicket, which Abraham could not otherwise, and does not yet see, sets us at rest about the conclusion; while the servants, with the ass which brought the faggots for the sacrifice, are so skilfully placed, as to enter into the composition, without attracting our attention from the principal group.

"Brunelleschi's Abraham is, on the contrary, a savage zealot, whose knife is already half buried in the throat of his writhing victim, and who, in his hot haste, does not heed the ram which is placed directly before him, nor the angel, who seizes his wrist to avert his blow; while the ass, and the two servants, each carrying on a separate action, fill up the foreground so obtrusively, as to call off the eye from what should be the main point of interest."—*Perkin's Tuscan Sculptors.*

Ascending to the 2nd floor we find—

The *8th Hall.* Adorned with frescoes by *Andrea del Castagno*, 1435. On the entrance wall is the Madonna with saints. On the right wall a figure of Justice deciding in favour of age against youth, and a Madonna by *Ptolem. de Callio Seraphinus.* The frescoes of Italian celebrities, removed from the Villa Pandolfini at Legnaia, are all by *Castagno.*

This is the best place for studying the works of this rare and remarkable painter, who, the son of a peasant, showed his chief power in the delineation of the lusty limbs and sinews which were characteristic of those amongst whom he was brought up. The features of those he painted generally reproduce the coarseness of his own passions. His greatest crime was the murder of his kindest friend Domenico Veneziano, who had taught him the secret of oil painting, of which he sought thus to be the sole possessor—and this he only confessed upon his death-bed, in his seventy-fourth year.

The beautiful stained glass, by *Guglielmo di Marcilla*, a Dominican monk (1470—1537), was intended for the cathedral of Cortona.

The *10th Hall* has some curious old furniture. Returning hence to the room with Castagno's frescoes, we enter the *11th Hall*, which contains the gems of the collection, which long formed one of the most attractive parts of the Uffizi Gallery. This and the adjoining room are filled with the

most touching and instructive masterpieces of mediæval sculpture.

"One feels that there is something in common between us and the Middle Ages. Their names still exist in their descendants, who often inhabit the very palaces they dwelt in, and their very portraits by the great masters still hang in their halls; whereas we know nothing of the Greeks and Romans but their public deeds, their private life is blank to us."—*Mrs. Somerville.*

In the centre of the Room is—

Donatello. Statue of S. John Baptist.

Entrance Wall.—

Benedetto da Rovezzano, c. 1507. (The masterpiece of the sculptor) The translation of S. Giovanni Gualberto. This and the companion reliefs were brought from the Monastery of S. Salvi, where soldiers were quartered in 1530, by whom they were terribly mutilated. The figures, however, glow with expression and power. The face of the dead saint has escaped.

"After being left for fifteen years in the sculptor's studio outside the Porta Santa Croce, on account of the violent dissensions of the monks who had ordered it, it was broken to pieces by the papal and imperial soldiers during the siege of 1530. Of the many life-size statues belonging to it, which stood in niches divided by pilasters, none escaped; and of its bas-reliefs but five:—

1. San Pietro Igneo, passing unscathed through the flames, by the help of S. Giovanni Gualberto.
2. The monk Fiorenzo liberated from a demon.
3. The Death and Funeral of the Saint.
4. The Removal of his body from Passignano.
5. The monks of S. Salvi attacked by heretics.

Though many of these figures are sadly mutilated, enough remains to attest their original excellence. The most beautiful relief is, perhaps, that of the funeral procession, in which the saint lies on a bier, which is borne aloft on the shoulders of monks. An angel with open wings walks beside the corpse, and a boy possessed with a devil, who has been brought to meet it in hope of cure, struggles in the arms of his keepers. His distressed countenance and writhing form contrast most

strikingly with the calm repose of the dead saint and the bright beauty of the attendant angel. Another excellent composition is that in which San Giovanni is represented beside the couch of the monk Fiorenzo, who covers his face with his hands, to shut out the sight of the demon, from whom he has been delivered by the saint's prayers. The other three bas-reliefs are mere fragments; hardly a head remains upon any one of the figures."—*Perkin's Tuscan Sculptors.*

Above are other fragments of the shrine:

Bust of Francesco Sassetti.

Right Wall.—

Rovezzano. S. Giovanni Gualberto driving away the Devil from the death-bed of the monk Fiorenzo.

Andrea Verrocchio. The death of Selvaggia di Marco degli Alessandri, wife of Francesco Tornabuoni, a Florentine merchant. She died in child-birth at Rome, where Verrocchio was employed, 1473—1476, to sculpture her monument.

"For some unknown reason it was removed from the church of S. Maria sopra Minerva (at Rome) and destroyed, with the exception of one bas-relief, representing the death of Selvaggia, who died in child-bed. Around the couch upon which the dying woman sits, supported by her attendants, stand her relatives and friends, one of whom tears her hair in an agony of grief, while another, in striking contrast, crouches in silent despair upon the ground, her head enveloped in the folds of a thick mantle."—*Perkin's Tuscan Sculptors.*

Relief of Galeazzo Sforza.

Relief of Federigo di Montefeltro, Duke of Urbino.

Left Wall.—

Rovezzano. S. Pietro Igneo passing through the fire at Settimo.

Mino da Fiesole. Virgin and Child.

Donatello. Young S. John.

"The hair is wonderfully treated, growing in the most natural way from the head, and falling about it in ringlets perfectly graceful in line, and almost silken in quality. The ancients were, indeed, unrivalled in their treatment of hair in the abstract, but no sculptor, ancient or modern, ever surpassed Donatello in giving it all its qualities of growth and waywardness."—*Perkin's Tuscan Sculptors.*

Il Rossellino. Bust of Matteo Palmieri (1468).

Benedetto da Majano. Bust of Pietro Mellini (1474).

12th Hall.—

ENTRANCE WALL:

Michael Angelo. Leda.
Mino da Fiesole. Virgin and Child.
Mino da Fiesole. Bust of Piero de' Medici, "Il Gottoso," at 37, 1483.
Bust of Niccolò Macchiavelli, 1495.

LEFT WALL:

Verrocchio. Madonna and Child.
Matteo Civitale. Faith, 1484.

"This figure embodies the best qualities of the artist—viz. earnestness and religious feeling. When we see how trustfully Faith gazes towards heaven, we feel as when looking at his angels at Lucca, and his Zacharias at Genoa, that the artist who sculptured them must have been a devout Christian, who himself knew how to pray. We would insist upon this quality in his works, because it is peculiar to them among those of his century. Many other cinque-cento sculptors treated Christian subjects almost exclusively, and often with great expression, but no one did so with so little conventionality and such depth of feeling as Civitale."—*Perkin's Tuscan Sculptors.*

Jacopo della Quercia. A lovely relief of boys with a garland, from the tomb of Ilaria Guinigi in the cathedral at Lucca, 1150.
Rossellino. Virgin and Child—"like a Lorenzo di Credi in marble."
Rossellino. Statue of S. John Baptist.

END WALL:

Lucca della Robbia. Crucifixion of S. Peter, and S. Peter delivered from prison.
Michael Angelo. Bust of Brutus I.
Michael Angelo. Martyrdom of S. Andrew—an unfinished relief.
Michael Angelo. Mask of a Satyr, executed in his fifteenth year.
Michael Angelo. Holy Family—a relief.
Bust of Giovanni de' Medici.

WINDOW WALL:

Bust of Battista Sforza, wife of Federigo da Montefeltro, taken after death.
Coronation of Charlemagne, 13th century.

In the centre of the Room :

Benedetto da Majano. Statue of S. John Baptist.
Sansovino. Statue of Young Bacchus.
Michael Angelo. Statue of Apollo.
Unknown statue of a youth standing on a buckler.

The *13th Hall* (right of entrance room) has some good French tapestries.

In the left corner of the court-yard is a room containing some good tombs and Gothic fragments. In the court are some architectural remains belonging to Giotto's front of the Cathedral. On the right of the court, beneath the staircase, is the entrance of a Great Hall, now *the Armoury*, which was used as a torture-chamber. A round stone in the floor marks a trap-door, beneath which quantities of human bones have been found. The door on the left of the room, by which condemned prisoners were brought in, is called *La Porta della Morte.*

Just below the Bargello is the *Piazza San Firenze*, at the upper end of which stood the Church of S. Apollinare, where Beccheria, Abbot of Vallombrosa, a leader of the Ghibellines, was beheaded in 1258. Dante places him with Ugolino amongst the traitors in the *Inferno:*—

"Se fossi domandato altri chi v'era,
Tu hai dallato quel di Beccheria,
Di cui segò Firenze la gorgiera."

The uninteresting *Church of San Firenze* is supposed to occupy the site of a Temple of Isis. Close by, is the *Palazzo Gondi*, built 1501, from designs of *Giuliano di San Gallo:* the magnificent chimney-piece of the entrance hall is also due to him. At the head of the staircase is a fine statue of a Roman Senator, found in excavating for remains

of the Temple of Isis. The Borgo dei Greci leads from hence to Santa Croce: those especially interested in Florentine history may diverge to the right and visit the *Piazza del Grano*, with the picturesque loggia for corn, built 1619 by Cosimo II., whose bust decorates the front. Hence, a narrow street leads to the *Piazza de' Castellani*, or *de' Giudici*, where stood the castle of Altafronte, afterwards sold to the Castellani. An inscription on the opposite river-parapet commemorates a horse of the Venetian ambassador, killed by a shell in the siege of 1529.

Hence, it is only a few steps to the *Ponte alle Grazie*, whose extreme picturesqueness was utterly annihilated in 1874. The bridge was built by *Lapo*, father of Arnolfo de' Lapi, in 1235, for Rubaconte da Mandella, a Milanese Podestà.

> "Come a man destra, per salire al monte
> Dove siede la Chiesa, che soggioga
> La ben guidata sopra Rubaconte."—*Dante.*

The name *Alle Grazie* comes from an image of the Virgin in a little chapel on the right bank. The quaint houses which stood till lately on the piers were originally hermitages erected by nuns who were shocked at the immorality of their convents, and who lived here in retreat—Romite del Rubaconte—under the direction of one Madonna Apollonia. In one of these little houses was born the Beato Tommaso de' Bellacci, and in another the poet Benedetto Menzini, in 1646.

The street leading from the bridge to the Piazza S. Croce was once almost lined by the palaces and towers of the Alberti family. At the *Canto delle Colonnini*, at the corner of the Borgo S. Croce, is a loggia which belonged to

them, and which was once the workshop of Niccolò Grossi, surnamed Caparra (pledge) by Lorenzo de' Medici, because he refused to undertake any work unless he was partially paid in advance. Opposite this stood the church of S. Jacopo tra Fossi, occupying part of the site of the Roman Amphitheatre, in which San Miniato was twice exposed to wild beasts in the reign of Decius. In the neighbouring Borgo S. Croce lived Giorgio Vasari. On one side of the Palazzo Cocchi, at the corner of the Piazza S. Croce, is a huge hinge—a remnant of the Porta delle Pere, spoken of by Dante,—

> "Nel picciol cerchio s'entrava per porta
> Che si nominava da quei della Pera."—*Par.* xvi. 31.

The *Borgo dei Greci* is so called because the Byzantine Emperor, and his brother the Greek Patriarch, were lodged there during the Council of Florence, 1436.

The *Piazza S. Croce* was formerly used for the game of *Calcio*, which, out of bravado to the enemy, was publicly played here during the siege of the town in 1529. In 1250 the first popular parliament was held here, and here, in 1342, Walter de Brienne, Duke of Athens, first roused the populace against the nobles. The statue of Dante, by *Pazzi*, was placed here on the sixth centenary of his birth, 1864.

> "Tender Dante loved his Florence well,
> While Florence now to love him is content."
> *E. Barrett-Browning.*

Around are palaces, *Barberini; Seristori*, by *Baccio d'Agnolo;* and *Stufa*, once Antella, by *Giulio Parigi*, with remains of frescoes; and, beneath the third window, a disk, marking a line drawn for those playing at Calcio.

The *Church of Santa Croce*, was begun in 1297, by Fran-

ciscan monks, from the designs of *Arnolfo di Lapo*, but little remains of the original building externally; the modern façade, a feeble work of *Nicola Matas*, due to the generosity of an Englishman, Mr Francis Sloane, was only finished in 1863. In the north porch are some mediæval sarcophagi.

The interior is striking from its vast size, and the beautiful stained glass gives some richness of colour, but it is spoilt by the brown and white wash with which it is covered and by its barn-befitting roof. It is a great feature of the nave that it has no side chapels. The chancel is almost entirely of the time of Arnolfo di Lapo. Many of the beautiful frescoes which it once contained, were destroyed in the sixteenth century, but, from its tombs, the church may, in a manner, be regarded as the Westminster Abbey of Italy.

"In Santa Croce, as at Westminster Abbey, the present destination of the building was no part of the original design, but was the result of various converging causes. As the church of one of the two great preaching orders, it had a nave large beyond all proportion to its choir. That order being the Franciscan, bound by vows of poverty, the simplicity of the worship preserved the whole space clear from any adventitious ornaments. The popularity of the Franciscans, especially in a convent hallowed by a visit from S. Francis himself, drew to it not only the chief civic festivals, but also the numerous families who gave alms to the friars, and whose connection with the church was, for this reason, in turn encouraged by them. In those graves, piled with the standards and achievements of the noble families of Florence, were successively interred—not because of their eminence, but as members or friends of those families—some of the most illustrious personages of the fifteenth century. Thus it came to pass, as if by accident, that in the vault of the Buonarotti was laid Michael Angelo; in the vault of the Viviani, the preceptor of one of their house, Galileo. From these two burials the church gradually became the recognized shrine of Italian genius."—*A. P. Stanley.*

"In Santa Croce's holy precincts lie
Ashes which make it holier, dust which is

Even in itself an immortality,
Though there were nothing save the past, and this,
The particle of those sublimities
Which have relapsed to chaos :—here repose
Angelo's, Alfieri's bones, and his,
The starry Galileo, with his woes;
Here Machiavelli's earth, return'd to whence it rose."

Byron, Childe Harold.

Over the interior of the west door is a statue of S. Louis of Toulouse by *Donatello*,—not a good work of the sculptor, who said that it was good enough for a man who had been so foolish as to exchange his kingdom for a monastery. The rose-window is from a design of *Lorenzo Ghiberti.* Below it is a tablet with the monogram of our Saviour and the inscripton—"In nomine Jesu omne genu flectatur cœlestum, terrestrium, et inferorum." This, originally placed by S. Bernardino himself (1437) on the façade of the church, is of the greatest interest as connected with his story. *

The church is almost surrounded by monuments to the great men of Italy.

"Cette église de Santa-Croce contient la plus brillante assemblée de morts qui soit peut-être en Europe."—*Madame de Staël.*

Few however of these tombs have any artistic interest.

"See those huge tombs on your right hand and left, with their alternate gable and round tops, and the paltriest of all possible sculpture, trying to be grand by bigness, and pathetic by expense."—*Ruskin.*

Making the round of the church we see:—

Right of Entrance. The monument, with a portrait, of Domenico Sestini, the numismatician, ob. 1837.

Left Aisle. The monument of Daniel Manin, the Venetian patriot.

Beyond the *1st Altar.* The tomb of Michael Angelo, ob. 1567, by *Giorgio Vasari.* M. Angelo is said to have himself chosen the posi-

* See the Chapter on Siena.

tion of his monument, that when the doors were open the cupola of the cathedral might be visible from his tomb.

On the opposite column (making a bit of interior dear to artists) is a Madonna and Child, by *Ant. Rossellino*, as a monument to the Nori family. Beneath lies Francesco Nori, President of the Republic, who threw himself in the way to receive the blow intended for Lorenzo de' Medici, in the conspiracy of the Pazzi, and died in his stead. Leo X. granted an indulgence to all who should pray for the soul of Francesco Nori.

Between the 2nd and 3rd Altars. The monument to Dante (buried at Ravenna), by *Ricci* (1829). Michael Angelo offered to undertake this work, and was refused.

Third Altar. Vasari, Christ before Caiaphas.

Between the 3rd and 4th Chapels. The monument of Alfieri (1749—1803), erected by *Canova* for his widow, the Countess of Albany.* Near this, the remains of Ugo Foscolo, who died in England, 1827, are temporarily laid.

Between the 4th and 5th Altars. Tomb of Macchiavelli, by *Innocenzo Spinazzi*, erected in 1787.

"Le grand-duc Léopold lui fit ériger ce tombeau de marbre, sur lequel on grava cette épitaphe dont la forme concise ne dissimulepas la pompeuse expression:

Tanto nomini nullum par ingenium.

Ce nom est grand, sans nul doute; mais si grand, ou plutôt si trisement célèbre qu'il soit, l'éloge, bien que dise l'épitaphe, ne saurait lui être appliqué sans les plus expresses réserves. Mort dans l'obscurité, méconnu en Italie, ignoré en Europe, Nicholas Machiavel avaitcaché jusque-là son génie et sa gloire sous la modeste appellation de secétaire des *Dix*, qu'il garda, même dans ses légations les plus importants, où il ne fut jamais, à cause de sa pauvreté, honoré du titre d'ambassadeur. Or, par une étrange fortune, à peine est-il mort, que la renommée se saisit de son nom. Elle l'emporte au loin dans son vol, pour le livrer, quatre siècles durant, à des jugements aussi contradictoires que les principes de l'écrivain, et que les doctrines de cette politique immorale née en Italie au temps des Borgia, inaugurée en France par Catherine de Médicis, et stigmatisée pour la première fois par Bayle, du nom de machiavélisme."—*Dantier*, "*L'Italie.*"

Between the 5th and 6th Altars. Tomb, with a medallion, of Luigi Lanzi (1732—1810), who wrote the History of Painting.

* Alfieri said that the love of fame first came to him as he was walking in this church of Santa Croce.

Close by, above the tomb of Benedetto Cavalcante, a monk of S. Croce, is the fresco of S. John Baptist and S. Francis, which is the only remnant of the paintings which once covered the side walls of the church. It is by *Andrea del Castagno.* Close beside this is an Annunciation by *Donatello.* Beyond the side door is the monument of Leonardo Bruno, surnamed Aretino (ob. 1444), by *Rossellino,* with a lunette above, by *Verrocchio.* Next, near the entrance of the transept, is a monument to Leopoldo Nobili (1784—1833), remarkable for his scientific discoveries.

South Transept. Passing the tomb of Prince Corsini, is the *Chapel of the Holy Sacrament,* originally adorned with frescoes by *Gherardo Starnina* (1354—1406), but these were probably retouched and altered by *Agnolo Gaddi.* They relate to the lives of our Saviour, of S. Anthony, and S. Nicholas of Bari. Here are two large Robbia statues of S. Dominic and S. Bernardino. The tomb of the Countess of Albany (ob. 1824) is by *Santarelli.*

South Transept. Baroncelli Chapel. On the right of the entrance is a beautiful Gothic monument by *Niccolò Pisano.* On the left wall are some interesting frescoes relating to the life of the Virgin, by *Taddeo Gaddi;* and, facing these, a fresco of the Virgin giving the Cintola to S. Thomas, by *Dom. Ghirlandajo.* The altar-piece is by *Giotto,* and inscribed, "Opus Magister Jocti." It consists of five panels, with the Coronation of the Virgin in the centre.

"This picture has long been a standing-piece for the critics of Giotto's style. Let the student mark how admirably the idea of a heavenly choir is rendered—how intent the choristers on their canticles, the players on their melody—how quiet, yet how full of purpose—how characteristic and expressive are the faces, how appropriate the grave intentness and tender sentiment of some angels, how correct the action and movement of others—how grave, yet how ardent the saints, how admirably balanced the groups."—*Crowe and Cavalcaselle.*

The picture is partly concealed at present by a marble figure of the dead Christ, by *Baccio Bandinelli.*

Beyond this chapel a door opens into a passage. Here is a wooden crucifix attributed to *Margheritone* (1236) and supposed to have been presented by him to the Ghibelline chieftain, Farinata degli Uberti, in gratitude for his having saved Florence from being razed to the ground in 1260.

> "Ma fu' io sol colà, dove sofferto
> Fu per ciascuno di tor via Fiorenza,
> Colui che lo difesi a visto aperto."—*Dante, Inf.* x.

Hence we enter the

Cappella Medici, which contains several beautiful works of *Luca della Robbia*, and on the right of the entrance a ciborium by *Mino da Fiesole* (1433—84). Here the body of Galileo rested, from his death in 1642, till 1757, when it was removed to the nave of the church, together with his pupil, Vincenzio Viviani (ob. 1703), who had been laid beside him. The most noticeable picture here is (No. 25) the Coronation of the Virgin, by *Lorenzo di Niccolò Fiorentino*.

On the left of the passage leading to this chapel is *The Sacristy*, built by the Peruzzi, ornamented with frescoes by the pupils of Giotto, and fine intarsiatura by *Giovanni di Michele*. The Sacristy opens into the *Cappella Rinuccini*, entirely covered with frescoes by *Taddeo Gaddi*.

"The history of the Virgin is represented on the left wall, that of the Magdalen on the right. In the former series the Dedication of the Virgin is peculiarly beautiful. She ascends the steps of the temple, looking up at the High Priest, who stands under the archway in readiness to receive her, while from an adjacent cloister the band of maidens, whom she is about to join, press forward with curiosity to see their new playmate, the foremost of them holding a guitar. Immediately at the foot of the staircase stand two little children, a boy and a girl, the brother with his arm round the sister's neck; other children look on in the right corner, their parents kneeling in adoration, and at the opposite extremity of the fresco stand Joachim and Anna, gazing after the light of their old eyes, whom they have thus parted from, it would seem, for ever. No less beautiful are the three frescoes on the opposite wall, representing our Saviour in the house of Lazarus, the Resurrection of the latter, and the 'Noli me tangere.' In the first, Mary is seen seated on a little stool at the feet of our Saviour, looking calmly and humbly up in his face, while Martha, immediately behind her, expostulates; the composition is admirable, and the expression full of sweetness. The Resurrection is a repetition, or rather variation, of Giotto's in the chapel of the Bargello, and the 'Noli me tangere' similarly recalls the master's memory; the two women, to whom the angels are saying, 'He is not here, but is risen,' to the right of this, though in the same compartment, are more original, and full of grace and beauty.

"These frescoes are full of calm but deep feeling; the composition is singularly simple and dramatic; the heads are full of character, and there are many new ideas; the composition also is excellent. It is his simple, unstudied grace on which Taddeo's character must rest, as one of the steps in the ladder of early art."—*Lindsay's Christian Art.*

Returning to the east end of the church, the next chapel is

The *Cappella Velluti*, adorned with the legend of Monte Gargano in

fresco by a pupil of Giotto. The altar-piece is an Assumption by *Crist. Allori.*

The *Cappella Soderini* has a ceiling by *Giovanni di S. Giovanni.*

The *Cappella Riccardi* contains the tombs of Joseph Buonaparte, his wife Julia Clary, and his daughter Charlotte.

The *Cappella Peruzzi* contains frescoes by *Giotto*, from the lives of S. J. Baptist and S. John the Evangelist. These are the only frescoes of Giotto remaining here, though he painted four chapels in Santa Croce.

The *Cappella Bardi* is adorned with frescoes by *Giotto* from the life of S. Francis. The altar-piece is the famous portrait of S. Francis by *Cimabue*, surrounded by little scenes from his life.

In *the Choir*, the walls have frescoes by *Agnolo Gaddi;* on the left, the History of the True Cross, which is told in eight compartments, viz.,

1. Seth, during an illness of Adam, praying at the gate of Paradise, receives a branch from the Tree of Knowledge from an angel, who instructs him to plant it in his father's heart, who will be healed of his sickness when it grows into a tree.
2. The tree, having been cut down by Solomon to be used in the building of the temple, and being found unsuitable and thrown aside, is seen by the Queen of Sheba, who, in a vision, beholds the Saviour crucified upon it, and, falling down, worships.
3. The tree, having been cast by Solomon into the Pool of Bethesda, and having given it healing powers, is found floating there by the Jews, and taken out to be used as the Cross of our Saviour.
4. The Cross, after the Crucifixion, having been buried for 300 years, is discovered by the Empress Helena, who distinguishes the True Cross from the others by its powers in healing a sick woman.
5. The Cross is carried in procession by Helena, and becomes an object of veneration.
6. Chosroes, King of Persia, takes Jerusalem, and carries off the part of the True Cross left there by Helena.
7. Chosroes is conquered by the Christian Emperor Heraclius, and beheaded in his tower, and the Cross is carried off.
8. Heraclius attempts to bring the Cross in triumph to Jerusalem, but is rebuked by an angel for riding on his charger through the gates which our Lord entered on an ass, and walks barefoot into the city with the Cross upon his shoulder. In the corner of this fresco, the painter, Agnolo Gaddi, is introduced, with a red hood.

The next remarkable chapel is the fifth to the left of the altar—

The *Cappella S. Silvestro*, containing the tomb of Bettino de' Bardi, with a fresco portrait of him rising from his tomb at the Resurrection, by *Giottino* (the "Maso" of Ghiberti).

"Our Saviour appears in the sky, coming in judgment, attended by angels blowing the trumpet and holding the instruments of the passion; —the sarcophagus is of stone, but all the rest within and beneath the arch in fresco; the background is a rocky wilderness of mountains; Ubertino rises in armour, a pale but composed countenance, his hands joined in prayer, feature and attitude alike expressive and sublime."—*Lindsay's Christian Art.*

The right wall of the chapel is covered with frescoes by the same artist relating to the history of S. Silvester.

"A work of great merit, more especially as regard the attitudes of the figures, which are most beautiful."—*Vasari.*

Next, at the end of the North Transept, is the

Cappella Nicolini, where the Laudesi, who sang the praises of the Virgin, were buried. The indifferent statues are by *Francavilla.*

The next chapel,

Cappella SS. Lorenzo and Stefano, with a beautiful iron screen, has another fine monument of the Bardi family.

In the adjoining chapel,

Cappella Salviati, is the tomb of the Countess Zamoiska, ob. 1837, by *Bartolini.* Here is a monument to Canina the archæologist.

Returning to the nave, we find in order, the tombs of Raphael Morghen, by *Fantacchiotti*, of Antonio Cocchio, and then that of Carlo Marsuppini, secretary to Pope Eugenius IV., ob. 1455, by *Desiderio da Settignano.*

"This is one of the three finest tombs in Tuscany—the best example of the delicate, sweet, and captivating manner of its sculptor. Desiderio has represented Marsuppini dressed as a civilian, with a book upon his breast, lying upon a sarcophagus, whose base, at each end of which stand genii holding shields, is adorned with sphinxes, festoons, and various ornamental devices; the arched recess in which the monument stands is crowned by a flaming vase, with the graceful angels holding festoons which fall upon the sides of the arch. The lunette contains a group in alto-relief of the Madonna and Child adored by angels. Although every part of its surface is covered with elaborate ornament, yet, owing to the exquisite delicacy with which its details are sculptured, the effect of the whole mass is extremely rich without being overloaded." —*Perkin's Tuscan Sculptors.*

Beyond the door of the north aisle is the tomb of Fossombroni, minister to the Grand-Dukes Pietro, Leopoldo, and Ferdinando III., ob. 1844. Lastly, the tomb of Angelo Tavanti, and the monument of Galileo by *Foggini*. Two huge monuments near the last columns of the nave, by *Santorelli* and *Bartolini*, commemorate members of the Alberti family. In the centre of the nave is a flat tomb, with an incised figure and mosaic border, to John Ketterick (spelt Catrick), Bishop of Exeter, who died here in 1419, on a mission from Henry V. to Pope Martin V. Many others of the monumental slabs and incised figures let into the pavement are deserving of study, especially one in bold relief of "a Galileo of the Galilei, who in his time was head of philosophy and medicine, and who also in the highest magistracy loved the republic marvellously." The *Pulpit*, of 1493, is a beautiful work of *Benedetto da Majano*.

Outside the church on the south is an arcade ornamented in fresco by pupils of Taddeo Gaddi. It looks down upon a very picturesque cloister which ends in the *Chapel of the Pazzi*, one of the best works of Filippo Brunelleschi. The dome outside and the friezes within are richly ornamented with Della Robbia work. In the cupola are the Twelve Apostles and the Four Evangelists. The chapel was used as a chapter-house, and in it four thousand monks listened to the regulations issued by Pius V. for the establishment of the Inquisition in Florence.

Near the entrance of the chapel, amongst other monuments, is the fine tomb of Gastone della Torre da Milano, Bishop of Aquileia, ob. 1317.

"A chaque pas qu'on fait dans la ville natale de Dante, on rencontre des objets qui rappellent quelques peintures ou quelques allusions de son poëme. Pour en citer un entre mille, dans le cloître de Santa-Croce sont des tombeaux du moyen âge, soutenus par des cariatides qui, le cou plié et la tête perchée, semblent gémir sous le fardeau qu'elles sontiennent. Dante avait en vue de telles cariatides quand il leur comparait l'attitude des superbes, courbés sous le poids des rochers qu'ils portent, attitude exprimée dans des vers que je n'essaye pas de traduire, mais qui peignent admirablement l'espèce de fatigue qu'on éprouve à

regarder ces figures. Il semble, en lisant les vers du poëte, qu'on voit poser devant lui son modèle."—*Ampère.*

On the left of the Cloister is the *Refectory*, which contains the Cenacolo of *Giotto.* Above it is the Crucifixion with the Tree of Jesse leading up to it. At the sides are scenes in the lives of S. Benedict and S. Francis.

"A long table extends across the picture from side to side: in the middle, and fronting the spectator, sits the Redeemer; to the right, St. John, his head reclining on the lap of Christ; next to him, Peter; after Peter, St. James Major; thus placing together the three favourite disciples. Next to St. James, St. Matthew, St. Bartholomew, and a young beardless apostle, probably St. Philip.

"On the left hand of our Saviour is St. Andrew; and next to him St. James Minor (the two St. Jameses bearing the traditional resemblance to Christ); then St. Simon and St. Jude; and lastly a young apostle, probably St. Thomas. Opposite to the Saviour, and on the near side of the table, sits Judas, apart from the rest, and in the act of dipping his hand into the dish. It is evident that the moment chosen by the artist is, 'He that dippeth with me in the dish, the same shall betray me.'

"The arrangement of the table and figures, so peculiarly fitted for a refectory, has been generally adopted since the time of Giotto in pictures painted for this especial purpose. The subject is placed on the upper wall of the chamber; the table extending from side to side: the tables of the monks are placed, as in the dining-rooms of our colleges, lengthways; thus all can behold the divine assembly, and Christ appears to preside over and sanctify the meal."—*Jameson's Sacred Art.*

Since the suppression of the Convents many other fragments of frescoes by *Taddeo Gaddi, Cimabue,* &c., have been collected here. In the inner and smaller Refectory is a fine fresco by *Giovanni di S. Giovanni,* of the multiplication of loaves by S. Francis.

In this part of the Convent, the Inquisition held its tribunals from 1284 to 1782.

The *Via de' Malcontenti* (so called because criminals were

led along it to execution), on the north of S. Croce, contains the *Pia Casa di Lavoro*, or Workhouse, erected on the site of two convents, the Monte Domini and the Monticelli.

"It was in the old convent of Monticelli that Piccarda Donati, the sister of Corso Donati, and a cousin of Gemma Donati, the wife of Dante Alighieri, took the veil, as Sister Costanza. Piccarda became a nun to avoid a marriage with Messer Rossellino della Tosa; but her father Simone Donati and her brother Corso carried her forcibly from her refuge, and insisted on her union with Della Tosa. No sooner had the marriage ceremony ended, than Piccarda threw herself on her knees before the crucifix, entreating for protection, when she suddenly became so ill that her father was constrained to yield to her request, and to send her back to her convent, where she died in eight days. Dante has placed Piccarda in Paradise in the moon, or lowest heaven, reserved for those who have involuntarily broken their vows."—*Horner.*

The next street which runs parallel to the "Malcontenti," is the *Via Ghibellina*, named in 1261, after the Ghibelline victory at Monte-aperto. Here was the convent of *the Murate*, whither the famous Caterina Sforza, Duchess of Forli, retired after a most adventurous life, in 1498, being then only in her 39th year, and where she continued to reside till her death in 1509. She was buried in the convent chapel, but her tomb was wilfully broken up, and her remains thrown away (!) on the recent conversion of the building into a State Prison. Here, in 1529, Catherine de' Medici was placed under the protection of the nuns, being then only seven years old.

In the *Via Allegri*, which crosses the Ghibellina, was the studio of Cimabue (1240—1300) who, says Vasari, "gave the first light to the art of painting." His most important works remain in his native city.

"Cimabue knew more of the noble art than any other man; but he was so arrogant and proud withal, that if any one discovered a fault in his work, or if he perceived one himself, he would instantly destroy

that work, however costly it might be."—'*Anonimo*' commentating on *Dante.*

The *Accademia Filarmonica* and the *Pagliano Theatre,* in the Via Ghibellina, occupy the site of the historical prisons, called the Stinche. On the stairs of the Accademia is a curious fresco called the "Scimia della Natura," attributed to *Giottino:* it is an allegory relating to the expulsion of the Duke of Athens. A tabernacle on the exterior of the Accademia of a merchant bestowing alms upon the prisoners, while the Saviour and angels look on, is by *Giovanni di San Giovanni.*

In the neighbouring *Via del Fosso* is the *Palazzo Conte Bardi,* a graceful work of *Brunelleschi.*

Behind the Pagliano is the little *Church of S. Simone,* where Raffaellino del Garbo is buried.

Opposite the Pagliano (No. 64 Via Ghibellina) is the *House of Michael Angelo Buonarotti* (No. 7588), which is well-preserved by the still-existing descendant of his brother. It is shown on Thursdays.

In the *1st Saloon* is a statue of Michael Angelo by *Antonio Novelli.* The *2nd Saloon* is surrounded with oil-paintings, relating to the life of Michael Angelo, and contains a picture called the Virgin and Saints (never was anything less saint-like), and beneath it, a hopelessly-confused and ugly relief called the Battle of Hercules and the Centaurs. From the *3rd Saloon* is an entrance to the tiny study of Michael Angelo, where his table and crutches are preserved, and a picture said to represent Vittoria Colonna. The *4th Saloon* contains a bust of Michael Angelo by *Giov. da Bologna,* sketches of the Crucifixion, and a Holy Family in marble and bronze. In the *5th Saloon* are a wax model for the David, and some autographs of the sculptor.

In the neighbouring *Via Giraldi* were the houses of the historic family of the Villani. At the end of the Via Ghibellina we again find ourselves at the Bargello.

CHAPTER L.

FLORENCE.

THE NORTH-EASTERN QUARTER—OR S. MICHELE, THE CATHEDRAL AND BAPTISTERY, S. LORENZO, PALAZZO RICCARDI, S. MARCO, THE ACCADEMIA, THE ANNUNZIATA.

AT the left corner of the Piazza S. Trinità is a quaint Palace, called the *Palazzo del Municipio*, built by the father of Arnolfo in the thirteenth century.

Hence the narrow street called *Borgo degli SS. Apostoli* leads to the Uffizi. It was once remarkable as containing the houses of the famous family of the Buondelmonti.

The *Church of the SS. Apostoli* (right, in the Piazza del Limbo), whose foundation is apocryphally attributed to Charlemagne, was much admired and studied by Brunelleschi. It contains, at the end of the left aisle, at the "*Altare degli Angeli*" a lovely specimen of Robbia work, and the tomb of Oddo Altoviti of Prato by *Benedetto da Rovezzano*.

The adjoining *Palazzo del Turco* or *Borgherini* was built by *Baccio d'Agnolo*. In its walls is a lovely relief of the Virgin and Child by *Rovezzano*, and at the corner of the building wrought-iron torch-holders. The art-treasures of this house were courageously and successfully defended in 1529, against the agent of the king of France, by a woman, Margharita Acciajuoli, who declared that she would spend

the last drop of her blood in defence of that which had been her father-in-law's wedding-gift. In the collection still preserved here, are

Giovanni Sanzio (father of Raffaelle). SS. Sebastian and Pietro Martire.
Pinturicchio. Madonna and Child.
Fra Bartolomeo. Portrait of his friend the good bishop S. Antonino.
Bronzino. Copy of Raffaelle's S. John in the Wilderness.
Lorenzo di Credi. Holy Family.
Andrea Castagno. S. Jerome.
Murillo. Sketch for his famous Assumption.

This street enters that of the Por Santa Maria, just under the old *Tower of the Amidei*, so celebrated in their feuds with the Buondelmonti.

Opposite, is another highly picturesque old tower, once the *Dwelling of San Zenobio*, and still decorated with flowers on his festa.

A little beyond this, on the right, is the *Church of S. Stefano*, called "ad Portam Ferream" from its iron gate, upon which may be seen the historic horse-shoe of the palfrey of Buondelmonti. Here Boccaccio lectured in 1378 on the Divina Commedia of Dante.

The Por Santa Maria leads (left) to the *Mercato Nuovo*, with a loggia built by *Bernardo Tasso* for Cosimo I. in 1547. On one side is a fountain with a bronze boar by *Tacca*, a pupil of John of Bologna. From the corner of the Mercato the Via Capaccio leads to the *Church of S. Biagio*, now used for fire-men. It occupies the site of Santa Maria sopra Porta, where the Carroccio, or war-chariot, was kept, and where a bell called "La Martinella"—the "Little Hammer," tolled continuously for a month before the commencement of a war. The adjoining palace belonged to the Lamberteschi, and was afterwards used for the Guild of Silk.

North of the Mercato Nuovo runs the Via Porta Rossa, which leads into the Piazza delle Signoria. Here, turning to the right, we enter the Via Calzajoli, or "Stocking-Makers' Street."

"Calzaioli will always talk if you will listen—here on the stones that are still called the Song of the Lily it has heard the soft footfall of Ginevra's bare and trembling feet; here, where Guardamortà rose, it saw the Lion tremble before a mother's love; here in its workshop the Bronzino dwelt, and here, in its church, his bones were laid to rest; here Donatello and Michelozzo laboured for the love of arts and men hard by yonder against the little Bigallo; here flame and steel ravaged their worst after red Arbia; here the White Bando shivered and fled before their old hereditary foes; here, on Ascension Day, the Signoria went up with the gold and purple of ripe fruits, to lay them at the feet of that Madonna of Ugolino whose manifold miracles sustained the soul of Florence beneath the Devil's Plague; here, on the Feast of Anna, it saw Walter of Athens driven out of the city, and all good men and true trooping thither to render her thanksgiving, and all the Arts raising in memory the statue of their patron saint and the shields of their blazonries—all these things, and a million more, has Calzaioli seen since its old towers and casements crowded hard on one another."—*Pascarel.*

On the left is the famous church called the *Or San Michele*, erected in 1380, by *Simone Talenti* (on the site of a loggia for the shelter of corn, built by Arnolfo del Cambio), in order to shelter a miraculous image of the Madonna by Ugolino da Siena. The original building is commemorated in the present name, actually "Horreum Sancti Michaelis;" indeed, for two centuries after the lower story had been converted into a church the upper story of the building continued to be used as a granary.

"Or San Michele was held in such veneration, that strict laws were passed prohibiting any noise in its vicinity. No gambling was allowed within a prescribed limit, and the infringement of these rules was punished by a fine, and if it was not paid, the defaulter was either imprisoned for a month in the *stinche*, or he had to undergo what was called baptism—namely, immersion several times in the Arno from one of the bridges."—*Horner.*

The exterior of Or San Michele (which no one would take for a church) is adorned with windows of exquisite tracery and a noble series of statues erected by the different Guilds. Beginning from the south, they are :—

Baccio di Montelupo. S. John the Evangelist (as an old man—very unusual in art), erected by the Silk-Merchants (L'arte di Seta).

Donatello. S. George, of the Armourers, occupying the place of the Madonna of Simone da Fiesole, now inside the church. Given by the Physicians and Apothecaries (L'arte dei Medici e Speziali).

"St. George is in complete armour, without sword or lance, bare-headed, and leaning on his shield, which displays the cross. The noble, tranquil, serious dignity of this figure admirably expresses the Christian warrior: it is so exactly the conception of Spenser, that it immediately suggests his lines :—

'Upon his shield the bloodie cross was scored,
For sovereign help which in his need he had.
Right faithful, true he was, in deed and word;
But of his cheere did seem too solemn sad;
Yet nothing did he dread, but ever was ydrad.'"

Jameson's Sacred Art, ii. 403.

Nanni di Banco. S. James,—by the Furriers ("L'arte dei Vajai").

Donatello. S. Mark,—by the Flax-Merchants (L'arte dei Linajaoli).

"Michael Angelo stopped before the statue of S. Mark by Donatello, and, in allusion to its animated expression, exclaimed, 'Mark, why don't you speak to me?'"—*J. S. Harford.*

(*West Front*) *Nanni di Banco.* S. Eloy,—by the Blacksmiths (L'arte dei Maniscalchi, e degli Orafi).

Lorenzo Ghiberti. S. Stephen,—by the Guild of Wool (L'arte della Lana).

Lorenzo Ghiberti (1420). S. Matthew,—by the Stock-Brokers ("L'arte del Cambio"). The admirable statuettes relating to the Annunciation, on either side, are by *Niccolo di Piero de' Lamberti di Arezzo.*

(*North Front*) *Nanni di Banco.* "I Santi Quattro Incoronati" martyred under Diocletian,—by the Sculptors.

"When the saints were finished, Nanni discovered that they were too big for the niche destined for their reception, and in despair consulted Donatello, who promised to help him out of his trouble, if he

would give a supper to him and his workmen; to which Nanni joyfully consented. Donatello set to work, and after knocking off portions of the shoulders and arms of the four saints, brought them into such close contact, that they could be placed in the niche without difficulty."—*Perkin's Tuscan Sculptors.*

Nanni di Banco. S. Philip,—by the Hosiers (L'arte delle Calze).

"Donatello was at first asked to make this statue, but the Hosiers considered the price he asked exorbitant, and therefore commissioned Nanni; such, however, was their confidence in Donatello's probity that they consulted him as to what they should pay his substitute. To their surprise, he named a sum exceeding that which he had asked for himself; and, when they remonstrated, he replied that as Nanni was less experienced, he would find more difficulty, and require to give up more of his time to the work, which ought therefore, in justice, to receive higher remuneration."—*Horner.*

Donatello. S. Peter,—by the Guild of Butchers (L'arte dei Beccai).

Giovanni da Bologna. S. Luke,—by the Advocates ("L'arte dei Guidici e dei Notari").

Andrea Verocchio. Our Lord and S. Thomas,—by the Tribunal of the Mercanzia.

Lorenzo Ghiberti. S. John Baptist,—by the Guild of Foreign Wool-Merchants (L'arte di Calimala).

The interior of the church is filled with beauty and glowing with harmonious colour. The windows have rich remains of stained glass. The faded frescoes are by a pupil of Taddeo Gaddi, *Jacopo Landini da Casentino.*

On the right of the high altar is the beautiful Gothic shrine (1348—59), containing Ugolino's sacred picture of the Madonna.

"In the great plague of 1348, Florence suffered fearfully; citizens without number, pest-stricken themselves, after seeing their whole families die before them, bequeathed their all to the Company (which had been formed in honour of the Madonna of Orsanmichele) for distribution to the poor in honour of the Virgin; the offerings of gratitude, after the plague had ceased, were also considerable, and the total sum thus accumulated was found, on final computation, to amount to more

than three hundred thousand florins. The captains of the Company resolved to expend a portion of this treasure in erecting a tabernacle or shrine for the picture to which it had been offered, and which should exceed all others in magnificence. They entrusted the execution to Orcagna, who completed it in 1359, after ten years' labour, having sculptured all the bas-reliefs and figures himself, while the mere architectural details and accessories were executed with equal care by subordinate artists, under his own eye and direction.

"And there it stands!—lost, indeed, in that chapel-like church, from which one longs to transport it to the choir of some vast cathedral—but fresh in virgin beauty after five centuries, the jewel of Italy, complete and perfect in every way—for it will reward the minutest examination. It stands isolated—the history of the Virgin is represented in nine bas-reliefs,—two adorning each face of the basement, and the ninth, much larger, covering the back of the tabernacle, immediately behind the Madonna; one of the three Theological Virtues is interposed between each couple of bas-reliefs, on the Western, Northern, and Southern faces respectively, the corresponding space at the East end, immediately below the large bas-relief, being occupied by a small door:—while, laterally, in the angles of each several pier that supports the roof, five small figures are sculptured, a Cardinal Virtue, in each instance, occupying the centre, attended, to the right and left, by a Virtue of sister significance and by two apostles, holding scrolls of prophecy or gospel—each series of five having reference apparently to the peculiar merits exemplified by the Virgin at the successive periods of her history, as commemorated in the bas-reliefs,—the series of these bas-reliefs beginning with her birth, on the North side of the basement, and running round from left to right. I may mention her Marriage and the Adoration of the Kings as peculiarly beautiful, and among the single figures those of Obedience, Justice, and Virginity.

"The general adjustment and the *commettitura*, or placing of the different parts in this extraordinary shrine, is wonderful; Orcagna used no cement, but bound and knit the whole together with clamps of metal, and it has stood firm and solid as a rock ever since.—In point of architecture, too, the design is exquisite, unrivalled in grace and proportion,—it is a miracle of loveliness, and though clustered all over with pillars and pinnacles, inlaid with the richest marbles, lapis-lazuli, and mosaic-work, it is chaste in its luxuriance as an Arctic iceberg—worthy of her who was spotless among women. We cannot wonder, considering the labour and the value of the materials employed on this tabernacle, that it should have cost eighty-six thousand of the gold

florins treasured up in the Orsanmichele—or hesitate in agreeing with Vasari, that they could not have been better spent."—*Lord Lindsay's Christian Art.*

A poem by Sacchetti celebrates the beauties of this tabernacle:—

> "Che passa di bellezza, s'io ben recolo,
> Tutti gli altri che son dentro del secolo."

The altar of S. Anna was erected by the Signory after the expulsion of the Duke of Athens in 1349. The statue of S. Anna holding the Virgin on her lap was executed by *Francesco di San Gallo* in 1526. On the left of the altar is Simone's statue of the Virgin, which once stood in a niche outside.

Over the altar on the right of the church is a rude wooden Crucifix carefully preserved, because when it was attached to a pillar of the Loggia, the good Bishop Antonino used to pray before it in his childhood.

At the west end of the church, connected with it by an arch, is the old battlemented Palace of the Guild of Wool, repeatedly adorned with their emblem, the Lamb bearing a banner. On the opposite side of the Via Calzaioli is the Gothic church of *S. Carlo Borromeo.*

"Or San Michele would have been a world's wonder had it stood alone, and not been companioned with such wondrous rivals that its own exceeding beauty scarce ever receives full justice.

"Surely that square-set strength, as of a fortress, towering against the clouds, and catching the last light always on its fretted parapet, and everywhere embossed and enriched with foliage, and tracery, and figures of saints, and the shadows of vast arches, and the light of niches gold-starred and filled with divine forms, is a gift so perfect to the whole world, that, passing it, one should need say a prayer for the great Taddeo's soul.

"Surely, nowhere is the rugged, changeless, mountain force of hewn stone piled against the sky, and the luxuriant, dream-like, poetic delicacy of stone carven and shaped into leafage and loveliness, more perfectly blended and made one than where Or San Michele rises out of the dim, many-coloured, twisting streets, in its mass of ebon darkness and of silvery light.

"The other day under the walls of it I stood, and looked at its Saint George, where he leans upon his shield, so calm, so young, with his bared head and his quiet eyes.

"'That is our Donatello's,' said a Florentine beside me—a man of the people, who drove a horse for hire in the public ways, and who paused, cracking his whip, to tell this tale to me. 'Donatello did that, and it killed him. Do you not know? When he had done that Saint George, he showed it to his master. And the master said, "It wants one thing only." Now this saying our Donatello took gravely to heart, chiefly of all because his master would never explain where the fault lay; and so much did it hurt him, that he fell ill of it, and came nigh to death. Then he called his master to him. "Dear and great one, do tell me before I die," he said, "what is the one thing my statue lacks." The master smiled, and said, "Only—speech." "Then I die happy," said our Donatello. And he—died—indeed, that hour.'

"Now, I cannot say that the pretty story is true; it is not in the least true; Donatello died when he was eighty-three, in the street of the Melon; and it was he himself who cried, "Speak then—speak!" to his statue, as it was carried through the city. But whether true or false the tale, this fact is surely true, that it is well—nobly and purely well—with a people, when the men amongst it who ply for hire on its public ways think caressingly of a sculptor dead five hundred years ago, and tell such a tale standing idly in the noonday sun, feeling the beauty and the pathos of it all.

"'Our Donatello,' still for the people of Florence—'Our own little Donatello,' still, as though he were living and working in their midst to-day, here in the shadow of the Stocking-Makers' street, where his Saint George keeps watch and ward."—*Pascarel.*

The northern part of the Via Calzaioli was occupied by the palaces of the Adimari family.

An inscription at the corner of the Corso records the site of the Church of Santa Maria Nipaticosa, where S.

Antonino used to preach from an outside pulpit. The site of the Loggia degli Adimari Caricciuli is also commemorated by an inscription,

On the left (by the Via de' Speziali) is the *Mercato Vecchio* of which Pucci wrote—

> "Mercato Vecchio al mondo è alimento
> Ed ad ogni altra piazza il pregio serra;"

and—

> "Le dignità di mercato son queste
> Ch' ha quattro chiese ne suoi quattro canti
> Ed ogni canto ha due vie manifeste."
>
> *La Proprietà di Mercato Vecchio.*

Portions of three of the four churches exist: of *Santa Maria in Campidoglio* only the double flight of steps which once led to the entrance: *San Piero Buonconsigli* has, over the entrance, a beautiful lunette by *Luca della Robbia*, and an outside pulpit: *San Tommaso* was the parish church of the Medici. In one corner of the piazza is a *Column*, brought from the Baptistery, supporting a statue of Abundance. The Loggia was designed by *Vasari* for Cosimo I.

This is the oldest part of Florence, is intersected by narrow alleys and full of quaint old houses. In the Via Del Vecchietti is the palace called *Palazzo della Cavajola* (of the Cabbage-woman) which belonged to the Vecchietti. Here Bernardo Vecchietto received Giovanni da Bologna, who made the quaint charming bronze figure of the Devil, low down at the corner of the house, marking the site of a pulpit from which S. Pietro Martire exorcised the Evil One.*

* Formerly there were two of these Devils, one was stolen a few years ago.

The simple habits of the Vecchietti are commemorated by Dante :—

> "E vidi quel de' Nerli e quel del Vecchio
> Esser contenti alla pelle scoverta ;
> E le sue donne al fuso e al pennecchio."—*Par.* xv. 115.

Il Diavolo del Mercato Vecchio.

The quarter south of the Mercato Vecchio was occupied by the Amieri, whose chief, Messer Foglia, decorated the walls of his houses with sculptured fig-leaves, in allusion to his name. These may still be traced on houses near the Church of S. Andrea. Close to this spot stood the beautiful tabernacle of Fra Angelico, now in the Uffizi, in a sculptured marble frame which is preserved in the Bargello. Near the *Piazza di S. Miniato tra Due Torre* is the old palace of the Castiglione, of whom was the giant-warrior Dante da Castiglione, celebrated for his share in the famous duel fought in 1529 in the presence of the Florentine and Imperialist armies.

The *Via Pelliceria*, or "Street of Furriers," was once the Goldsmiths' quarter, where the father of Baccio Bandinelli instructed his son in the goldsmith's art, and also had Bevenuto Cellini as a pupil. The *Via Calimala* (from καλος μαλλος, "beautiful fleece,") was the quarter of the foreign wool-merchants. Over the residence of the Guild of Wool is a lamb bearing a banner, and the *rastrello*, or rake of the Guelphs, with the lilies of Florence. At the corner of this street is a tabernacle, containing an image of the Virgin, supposed to have arrested a great fire, inscribed:

> "Ruppe, spezzò l'orribil Fuoco, fin qui volando,
> Ma l'Imagin pia, pote troncarlo in questo loco."

Returning to the Via Calzaioli, on the right (near the end) an inscription marks the house where the poet Salomone lived, and died in 1815.

On the left, where the street falls into the Piazza del Duomo, is the exquisitely beautiful little building called the *Bigallo*, a Gothic loggia attributed to *Andrea Orcagna*, enclosed with iron gates by *Francesco Petrucci da Siena.*

The statuettes are by *Niccolò Pisano.*

"The Madonna is interesting as the prototype of all future Madonnas of the Pisan school. In strict accordance with the spirit of early Christian art, which demanded the concealment of her figure, she is amply draped; and in token of her peculiar mission of showing Christ to the world, she holds Him far from her, as though her natural affections were absorbed in reverence for His divine nature."—*Perkin's Tuscan Sculptors.*

The chambers of the Bigallo contain some interesting frescoes relating to the Temporal Works of Mercy. In the oratory is a beautiful predella, composed of what Vasari calls

"superb miniatures" by *Ghirlandajo*, and an image of the Virgin by *Alberto Arnoldo*, 1359.

"It is the only known work of the artist. The Madonna is a dignified matron, rigid in attitude, and impassive in countenance, enveloped in a once star-spangled drapery, of which the massive and carefully arranged folds fall over the lower half of the body of the Child, who sits poised upon her left arm. Although without beauty or expression, this group has a certain grandeur, from its impassiveness, like Egyptian statues, which seem immutable as fate, mocking at all approach to human sympathy."—*Perkin's Tuscan Sculptors.*

The Bigallo is connected with the *Hospital of the Misericordia*, on the other side of the Via Calzaioli, and the foundation of both had its origin in the piety of Pietro Borsi, who, in 1240, persuaded his young companions to agree that any one of them who used blasphemous language should pay a fine for the assistance of sick or wounded persons; from that time the "Brothers of Mercy" have existed in Florence.

"The Misericordia continues faithful to its work of six centuries. At a sound from the Campanile of the Cathedral, the Giornante, or day-worker, hastens to the residence in the Piazza to learn his duties from the captains, or Capo di Guardia: a half-hour glass is turned to mark the interval between the summons and his arrival. Every Giornante is provided with his long black dress, and the hood which covers his face, only leaving holes for the eyes, so that he may not be recognized when upon his labour of mercy. The captain repeats the words, *Fratelli prepariamoci a fare quest' opera di misericordia*,—'Brothers, let us prepare to perform this work of mercy;' and, kneeling down, he adds, *Mitte nobis Domine Charitates Humilitates et Fortitudines;* to which the rest reply, *Ut in hac Opera te sequamur:* after a prayer the captain exhorts the brethren to repeat a Pater Noster and Ave Maria for the benefit of the sick and afflicted; then four of the number take the litter on their shoulders, and, preceded by their captain, the rest follow bearing the burden in turns, and repeating every time when another set take it up, *Iddio le ne rende il merito*, to which those who are relieved answer, *Vadano in pace*—'Go in peace.' When sent for by a sick person, the Brothers assist in dressing the patient, and carry him down to the litter,

where he is gently and carefully laid. The Brethren sometimes act as sick nurses, to which office they are trained; but they may never receive any remuneration, nor taste anything except a cup of cold water. As the Brothers of the Misericordia passed along the streets of Florence, all persons formerly raised their hats reverentially; but this custom has not been generally observed during the last few years."—*Horner.*

"The Grand Duke wore the black robe and hood, as a member of the Compagnia della Misericordia, which brotherhood includes all ranks of men. If an accident takes place, their office is to raise the sufferer, and bear him tenderly to the Hospital. If a fire breaks out, it is one of their functions to repair to the spot, and render their assistance and protection. It is, also, among their commonest offices, to attend and console the sick; and they neither receive money, nor eat, nor drink, in any house they visit for this purpose. Those who are on duty for the time, are called together, at a moment's notice, by the tolling of the great bell of the tower; and it is said that the Grand Duke might be seen, at this sound, to rise from his seat at table, and quietly withdraw to attend the summons."—*Dickens.*

We are now at the centre of Florentine interest, in the Square of the Cathedral.

"S. Reparata was for six hundred years (from 680 to 1298) the chief patroness of Florence. According to the old Florentine legend, she was a virgin of Cesarea in the province of Cappadocia, and bravely suffered a cruel martyrdom in the persecution under Decius, when only twelve years old. She was, after many tortures, beheaded by the sword; and as she fell dead, her pure spirit was seen to issue from her mouth in form of a dove, which winged its way to heaven.

"The Duomo at Florence was formerly dedicated to S. Reparata; but about 1298 she appears to have been deposed from her dignity as sole patroness; the city was placed under the immediate tutelage of the Virgin and St. John the Baptist, and the church of S. Reparata was dedicated anew under the title of Santa Maria-del-Fiore."—*Jameson's Sacred Art.*

"The Duomo was called Sta. Maria del Fiore, in allusion to the lily in the city arms, which marks the tradition that Florence was founded in a field of flowers. The noble document by which the building of this cathedral was decreed, shows that the city was then governed by a body of men representing all the force and intelligence of the State. 'Since,' it says, 'the highest mark of prudence in a people of noble origin, is to proceed in the management of their affairs so that their

magnanimity and wisdom may be evinced in their outward acts, we order Arnolfo, head-master of our commune, to make a design for the restoration of Sta. Reparata in a style of magnificence which neither the industry nor power of man can surpass, that it may harmonize with the opinion of many wise persons in this city and state, who think that this commune should not engage in any enterprise, unless its intention be to make the result correspond with that noblest sort of heart which is composed by the united will of many citizens.'"—*Perkin's Tuscan Sculptors.*

By the side of the cathedral stands the beautiful *Campanile of Giotto*, occupying the site of an oratory of S. Zenobio, "in which the Seven Servants of the Blessed Virgin were miraculously called to lead a life of contemplation."

"The characteristics of Power and Beauty occur more or less in different buildings, some in one and some in another. But all together, and all in their highest possible relative degrees, they exist, as far as I know, only in one building in the world, the Campanile of Giotto. . . . In its first appeal to the stranger's eye there is something unpleasing; a mingling, as it seems to him, of over severity with over minuteness. But let him give it time, as he should to all other consummate art. I well remember how, when a boy, I used to despise that Campanile, and think it meanly smooth and finished. But I have since lived beside it many a day, and looked out upon it from my windows by sunlight and moonlight, and I shall not soon forget how profound and gloomy appeared to me the savageness of the Northern Gothic, when I afterwards stood, for the first time, beneath the front of Salisbury. The contrast is indeed strange, if it could be quickly felt, between the rising of those grey walls out of their quiet swarded space, like dark and barren rocks out of a green lake, with their rude, mouldering, rough-grained shafts, and triple lights, without tracery or other ornament than the martens' nests in the height of them, and that bright, smooth, sunny surface of glowing jasper, those spiral shafts and fairy traceries, so white, so faint, so crystalline, that their slight shapes are hardly traced in darkness on the pallor of the Eastern sky, that serene height of mountain alabaster, coloured like a morning cloud, and chased like a sea-shell. And if this be, as I believe it, the model and mirror of perfect architecture, is there not something to be learned by looking back to the early life of him who raised it? I said that the Power of human mind had its growth in the Wilderness; much more must the love and the conception

of that beauty, whose every line and hue we have seen to be, at the best, a faded image of God's daily work, and an arrested ray of some star or creation, be given chiefly in the places which He has gladdened by planting there the fir-tree and the pine. Not within the walls of Florence, but among the far-away fields of her lilies, was the child trained who was to raise that head-stone of Beauty above her towers of watch and war. Remember all that he became; count the sacred thoughts with which he filled the heart of Italy; ask those who followed him what they learned at his feet; and when you have numbered his labours and received their testimony, if it seem to you that God had verily poured out upon this His servant no common nor restrained portion of His Spirit, and that he was indeed a King among the children of men, remember also that the legend upon his crown was that of David's:—'I took thee from the sheepcote, and from following the sheep.'"—*Ruskin, Seven Lamps of Architecture.*

The bas-reliefs round the basement story of the tower were all designed by *Giotto*, who himself executed those of Sculpture and Architecture; the rest being carried out by *Luca della Robbia* and *Andrea Pisano*. Above these are statues, several of them by *Donatello*.

The *Cathedral—Santa Maria del Fiore*—was begun in 1298 by Arnolfo di Cambio, who was desired to build "the loftiest, most sumptuous edifice that human invention could devise, or human labour execute." In 1331 the work begun by Arnolfo was entrusted to Giotto, who erected the tower and continued to work on the original design. A beautiful façade on which many of the best sculptors of the time were employed, was erected soon after the death of Giotto, but was destroyed in 1575-87.

The exterior of the cathedral is encrusted with precious marbles and filled with beautiful sculpture. The northern porch is especially rich; also the southern side door nearest the apse, with a garland of fig-leaf by the German *Pietro di Giovanni*.

Until the fifteenth century, the cathedral had only a wooden cupola designed by Arnolfo. Brunelleschi first suggested an octagonal cupola to rest upon a drum raised above the roof in 1417, and in 1420 he was accepted as architect. When, a century afterwards, Michael Angelo was desired to surpass his work in S. Peter's at Rome, he replied:

"Io farô la sorella
Più grande già, ma non più bella."

The ball and cross were added by *Andrea Verocchio* in 1469.

The general effect of the *Interior* is bare, modern, and chilling. The pillars and arches are painted a uniform brown. The only colour comes from the rich stained glass of the narrow windows. The arches are of such great width that there are only four columns on either side of the nave.

Proceeding round the church from the west door, we find on the right of the entrance, the frescoed memorial to Giovanni Aguto, or Sir John Hawkwood, a captain of Free Companies, who, from 1364, for 30 years, "led a soldier's life in Italy, fighting first for one town and then another—here for bishops, there for barons, but mainly for those merchants of Florence from whom our Lombard Street is named." * He was sumptuously buried by the grateful Florentines, after lying in state, wrapped in cloth-of-gold. His body is no longer here, for it was begged by Richard II. from the magistrates of Florence, who wrote:

"Although we should consider it glorious for us and our people to

* See Ruskin. *Fors Clavigera.*

possess the dust and ashes of the late valiant knight, nay, most renowned captain, Sir John Hawkwood, who fought most gloriously for us as the commander of our armies, and whom at the public expense we caused to be interred in the Cathedral Church of our city; yet, notwithstanding, according to the form of the demand, that his remains may be taken back to his own country, we freely concede the permission, lest it be said that your sublimity asked anything in vain, or fruitlessly, of our reverential humility."

"Hawkwood appears to me the first real general of modern times; the earliest master, however imperfect, in the science of Turenne and Wellington. Every contemporary Italian historian speaks with admiration of his skilful tactics in battle, his stratagems, his well-conducted retreats. Praise of this kind is hardly bestowed, certainly not so continually, on any former captain."—*Hallam.*

The monument is by *Paolo Uccello*, who obtained his surname from his love of birds. By the same artist are four heads of prophets, at the angles of the clock.

In the *South Aisle* are the monuments of Brunelleschi with a bust by *Buggiani;* and of Giotto, placed here in 1490, by Lorenzo de' Medici, with a bust and ornamental frame by *Benedetto da Majano*, and an epitaph by Politian. On the opposite column a portrait of S. Antonino, the good Dominican bishop, by *Francesco Morandi.*

Over the first door is the monument of Pier Farnese, another Captain of Free Companies, who died of the plague in 1363. It was formerly surmounted by an equestrian statue. Beyond the next column is a statue of Ezekiel by *Donatello.* Then comes the monument of Marsilio Ficino, a Greek, who was first President of the Platonic Academy. His bust is by *Andrea Ferucci.*

Over the second door is the monument by *Tino di Camaino* of the Bishop Antonio d'Orso, who led his cathedral canons out in full armour against Henry VII. when he was besieging Florence.

The stained windows of the southern transept are good works of *Domenico Livi da Gambassi*, c. 1434.

The lunettes over the doors of the two Sacristies are the earliest works of *Luca della Robbia*, and represent the Ascension and the Resurrection. It was to the Sagrestia Vecchia that Lorenzo de' Medici escaped, after seeing his brother Giuliano killed before the altar, in the conspiracy of the Pazzi, April 26, 1478. Politian, who was with him, secured the door against the enemy, while Antonio Ridolfi sucked his wound, lest it should have been poisoned.

Behind the high-altar is a Pietà, an unfinished, and, the inscription says, the last work of *Michael Angelo*, executed in 1555, when he was in his eighty-first year. The crucifix over the altar is by *Benedetto da Majano*. Beneath the central altar of the apse is the famous *Shrine of San Zenobio* (the "Arca di S. Zenobio") by *Ghiberti*, 1440.

"Beautiful, indeed, is the relief upon its front, which represents the miraculous restoration of a dead child to life by the Saint, in the presence of his widowed mother. In the centre lies the body, over which the spirit hovers in the likeness of a little child, between the praying Saint and the kneeling mother, around whom cluster a crowd of spectators. The story is exquisitely told, the kneeling figures are full of feeling, the bystanders of sympathy, and the vanishing lines of the perspective are managed with wonderful skill, so as to lead the eye from the principal group, through the nearer and more distant spectators, to the gates of the far-off city. Two other miracles of the Saint are represented on the ends of the 'Cassa,' and at the back are six angels in relief, sustaining a garland, within which is an inscription commemorative of this holy and learned man, who abjured Paganism in his early youth, bestowed his private fortune upon the poor, and was made one of the seven Deacons of the Church by Pope Damasus; he was subsequently Legate at Constantinople, and at the time of his death held the office of Bishop of Florence."—*Perkin's Tuscan Sculptors.*

In the chapels of the apse are :—

Nanni di Banco. S. Luke.
Donatello. S. John the Evangelist.
Donatello. S. Matthew.
Niccolò Aretino. S. Mark.

The Sagrestia Nuova has bronze doors by *Luca della Robbia*, and contains a lavatory by *Buggiano.*

In the north transept is a gnomon invented in 1468 by the Florentine Paolo Toscanelli. Here are fresco portraits, of Pietro Corsini, Bishop of Florence, 1405, by *Santi di Tito*, and of Luigi Marsili, a learned theologian, 1394, by *Bicci di Lorenzo.*

Over the first door, on entering the north aisle from the east, is a tomb attributed to Conrad, son of the Emperor Henry IV., but more probably that of Aldobrandini Ottobuoni, ob. 1256. Close by is a fresco of Dante expounding his Divina Commedia, painted, when the church was used for lectures on that subject, by *Domenico di Michelino*, a pupil of Fra Angelico, in 1465. The inscription by Politian was added in 1470.

"Dante, vêtu d'une robe rouge, tenant son livre ouvert, est au pied des murs de Florence, dont les portes sont fermées pour lui. Tout près, on découvre l'entrée des gouffres infernaux; Dante les montre de la main et semble dire à ses ennemis: Vous voyez le lieu dont je dispose. Mais il y a plus de douleur que de menace sur son visage qu'il penche tristement. La vengeance ne le console pas de l'exil. Plus loin s'élève la montagne du purgatoire avec ses rampes circulaires, et au sommet l'arbre de vie du paradis terrestre. Le paradis est désigné par des cercles un peu indistincts qui entourent toute la composition. Dante est là avec son œuvre et sa destinée. Cette curieuse représentation est de 1450. Son auteur fut un religieux qui expliquait alors *la Divine Comédie* dans la cathédrale. Ainsi, cent trente ans après la mort de Dante, on faisait un cours public sur son poëme dans la cathédrale, et on suspendait aux parois de l'église l'image du poëte à côté de celles des prophètes et des saints." —*Ampère.*

The wooden urn above the next door is that of Don Pedro

of Toledo, Viceroy of Naples, and father of the Grand Duchess Eleanora, who was poisoned by his son-in-law, Cosimo I. Beyond this are a modern monument to the architect Arnolfo di Cambio; a statue of the scholar Poggio Bracciolino by *Donatello;* and the monument of Antonio Squarcialupo, the musical composer, with a bust by *Benedetto da Majano.* Against the column opposite this monument is a picture of S. Zenobio seated, between S. Crescenzio and S. Eugenio, who kneel on either side.

The fresco of the cupola was begun by *Giorgio Vasari,* and finished by *Federigo Zucchero.*

We cannot visit the Cathedral without recalling the scenes which took place here during the preaching of Savonarola in the great "revival" of the 15th century.

"The people got up in the middle of the night to get places for the sermon, and came to the door of the cathedral, waiting outside till it should be opened, making no account of any inconvenience, neither of the cold, nor the wind, nor of standing in winter with their feet on the marble; and among them were young and old, women and children, of every sort, who came with such jubilee and rejoicing that it was bewildering to hear them, going to the sermon as to a wedding. Then the silence was great in the church, each one going to his place; and he who could read, with a taper in his hand, read the service, and other prayers. And though many thousand people were thus collected together, no sound was to be heard, not even a 'hush,' until the arrival of the children, who sang hymns with so much sweetness that heaven seemed to have opened. Thus they waited three or four hours till the Padre entered the pulpit, and the attention of so great a mass of people, all with eyes and ears intent upon the preacher, was wonderful; they listened so, that when the sermon reached its end it seemed to them that it had scarcely begun."—*Burlamacchi.*

"The beauty of the past in Florence is like the beauty of the great Duomo.

"About the Duomo there is stir and strife at all times; crowds come and go; men buy and sell; lads laugh and fight; piles of fruit blaze gold and crimson; metal pails clash down on the stones with shrillest

clangour; on the steps boys play at dominoes, and women give their children food, and merry-makers join in carnival fooleries; but there in the midst is the Duomo all unharmed and undegraded, a poem and a prayer in one, its marbles shining in the upper air, a thing so majestic in its strength, and yet so human in its tenderness, that nothing can assail, and nothing equal it."—*Pascarel.*

The *Baptistery of S. Giovanni* (S. John Baptist) was once the cathedral. Its date is quite uncertain, and though coated with marble by Arnolfo, it is believed to have been once a temple of Mars. It is entered on the south by the glorious gates of *Andrea Pisano*, executed in 1330. Of their twenty large panels appropriately representing scenes in the life of the Baptist, the two most beautiful are those of Zacharias naming his son, and of S. John being laid in the tomb by his disciples.

"In the first, Zacharias is represented as a venerable old man, writing at a table, near which stands a youth and two women, beautifully draped, and grouped into a composition whose antique simplicity of means shows how far Andrea had advanced beyond Niccola and Giovanni (Pisano), who could not tell a story without bringing in a crowd of figures. In the burial of S. John we see a sarcophagus, placed beneath a Gothic canopy, into which five disciples are lowering the dead body of their master, two at the shoulders (one of whom evidently sustains the whole weight of the corpse), and two at the feet, while a sorrowing youth holds up a portion of the winding-sheet; a monk, bearing a torch, looks down upon the face of S. John from the other side of the Arca, and near him stands an old man, his hands clasped in prayer, and his eyes raised to Heaven. In these works we find sentiment, simplicity, purity of design, and great elegance of drapery, combined with a technical perfection hardly ever surpassed, while the single allegorical figures show the all-pervading influence of Giotto, from whom Andrea learned to use the mythical and spiritual elements of German art, as Giovanni Pisano had used the fantastic and dramatic. When they were completed and set up in the doorway of the Baptistery, now occupied by Ghiberti's Gates of Paradise, all Florence crowded to see them; and the Signory, who never quitted the Palazzo Vecchio in a body except on the most solemn occasions, came in state to applaud the artist, and

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to confer upon him the dignity of citizenship."—*Perkin's Tuscan Sculptors.*

Scarcely less beautiful are the northern gates, of 1401, by *Lorenzo Ghiberti.*

"Un travail immense, où des nations de bronze, dans des proportions très-petites, mais très-distinctes, offrent une multitude de physionomies variées, qui toutes expriment une pensée de l'artiste, une conception de son esprit."—*Madame de Staël.*

The eastern gates were executed by the same artist, 1447—1456. It was of these that Michael Angelo said that they "were worthy to be the gates of Paradise."

"In modelling these reliefs," says Ghiberti, in his second Commentary, "I strove to imitate Nature to the utmost, and by investigating her methods of work to see how nearly I could approach her. I sought to understand how forms strike upon the eye, and how the theoretic part of sculptural and pictorial art should be managed. Working with the utmost diligence and care, I introduced into some of my compositions as many as a hundred figures, which I modelled upon different planes, so that those nearest the eye might appear larger, and those more remote smaller in proportion."

"L'ouvrage dura quarante ans, dit Vasari, c'est à dire un an de moins que n'avait vécu Masaccio, un an de plus que ne devait vivre Raphaël. Lorenzo, qui l'avait commencé plein de jeunesse et de force, l'acheva vieux et courbé. Son portrait est celui de ce vieillard chauve qui, lorsque la porte est fermée, se trouve dans l'ornement du milieu; toute une vie d'artiste s'était écoulée en sueurs, et était tombée goutte à goutte sur ce bronze!"—*Alexander Dumas.*

Each of the gates is surmounted by a group in bronze, viz.:

(*Northern*) *Giov. Franc Rustici.* S. John Baptist preaching to a Pharisee and Sadducee.
(*Eastern*) *Andrea da Sansovino.* The Baptism of our Lord.
(*Southern*) *Vincenzio Dante.* The Decollation of S. John Baptist.

The detached porphyry columns near the eastern gates were a gift from Pisa in gratitude for the protection afforded by Florence in 1114.

The *Interior* of "San Giovanni" is very dark. It is surrounded by sixteen columns, of which fifteen are of grey granite, and one of white marble,—the last believed to be the column on which the statue of Mars stood near Ponte Vecchio, and at the foot of which Buondelmonte fell, murdered by the Amidei. The cupola is covered with mosaics, having a huge figure of our Lord in the centre, surrounded by "Angels, Thrones, Dominations, and Powers." The mosaic of the tribune is by *Jacopo Turrita*, author of the famous mosaic in S. Maria Maggiore at Rome.

The present font replaces one brought from S. Reparata in 1128. This was a large bason for immersion, surrounded by smaller basons, one of which was broken by Dante while saving a child from drowning. Speaking of the holes in which sinners guilty of simony are punished, he says:—

> "Non mi parien meno ampi nè maggiori,
> Che quei che son nel mio bel San Giovanni
> Fatti per luogo de' battezzatori.
> L'un degli quali, ancor non è molt' anni
> Rupp' io per un che dentro vi annegava:
> E questo sia suggel ch'ogni uomo sganni."—*Inf.* xix. 4.

All the children born in Florence are still baptized in the present font.

The beautiful tomb of Pope John XXIII. (Baldassare Cossa) is by *Donatello* and his pupil *Michelozzo Michelozzi*. After Pope John was deposed by the Council of Constance, he came to Florence to humble himself to his successful rival Martin V., and died here in 1417 in the Palazzo Orlandini. He was honoured with a magnificent funeral, for which he had left the funds. Pope Martin, still residing at S. Maria Novella, objected to the words "Quondam Papa"

in the epitaph, and desired the Prior of the Republic to alter them, but he declined in the words of Pilate, "quod scripsi, scripsi." A tomb, with a Gothic inscription, on the left of this, commemorates Ranieri, Bishop of Florence.

"This monument is curious as the subject of a Florentine tradition. A woman who made a fortune by the sale of vegetables, and was known in Florentine dialect as the 'Cavajola' (cabbage wife), bequeathed money to have the bells of Ogni Santi and the Cathedral annually rung from the 1st of November to the last day of carnival for the repose of her soul. Her memory is held in much respect by her townspeople, who believe that in some unaccountable manner her bones rest in the sarcophagus of Bishop Ranieri, whose tomb has therefore been called La Tomba della Cavajola."—*Horner.*

A Roman Sarcophagus near the font is a relic of many of the kind which once stood on the outside of the building, and were removed c. 1229. A lean Magdalen, in wood, is the work of *Donatello.*

"The interior of the Baptistery has a charm of solemnity, almost of sadness, like some old mother brooding over generations of her children who have passed away—old, old, meditative still, lost in a deep and silent mournfulness. The great round of the walls, so unimpressive outside, has within a severe and lofty grandeur. The vast walls rise up dimly in that twilight coolness which is so grateful in a warm country,—the vast roof tapers yet further up, with one cold pale star of light in the centre; a few figures, dwarfed by its greatness, stand like ghosts about the pavement below—one or two kneeling in the deep stillness; while outside all is light and sound in the Piazza, and through the opposite doors a white space of sunny pavement appears dazzling and blazing."—*Blackwood,* DCCV.

The *Piazza del Duomo* contains several points of interest in Florentine History. The alley which leads from the piazza, behind the Misericordia, to the Via Calzaioli, records in its name of Via della Morta a curious story which is told by Boccaccio.

"Antonio Rondinelli, having fallen in love with Ginevra degli Amieri, could not by any means obtain her from her father, who preferred to give her to Francesco Agolanti, because he was of noble family. The grief of Rondinelli cannot be described, but it was equalled by that of Ginevra, who could never be reconciled to the marriage which was arranged for her. Whether therefore from a struggle with hopeless love, or from hysteria, or some other cause, it is a fact that, after this ill-assorted marriage had lasted for four years, Ginevra fell into an unconscious state, and after remaining without pulse or sign of life for some time, was believed to be dead, and as such was buried in the family tomb in the cemetery of the Duomo near the campanile. The death of Ginevra however was not real, but an appearance produced by catalepsy. The night after her interment, she returned to consciousness, and perceiving what had happened, contrived to unfasten her hands, and crept as well as she could up the little steps of the vault, and, having lifted the stone, came forth. Then, by the shortest way, called Via della Morta from this circumstance, she went to her husband's house in the Corso degli Adimari; but, not being received by him, who from her feeble voice and white dress believed her to be a spectre, she went to the house of Bernardo Amieri, her father, who lived in the Mercato Vecchio behind S. Andrea, and then to that of an uncle who lived close by, where she received the same repulse.

"Giving in to her unhappy fate, it is said that she then took refuge under the loggia of S. Bartolommeo in the Via Calzaioli, where, while praying that death would put an end to her misery, she remembered her beloved Rondinelli, who had always proved faithful to her. To him she found her way, was kindly received and cared for, and in a few days restored to her former health.

"Up to this point the story has nothing incompatible with truth, but that which is difficult to believe is the second marriage of Ginevra with Antonio Rondinelli, while her first husband was still living, and her petition to the Ecclesiastical Tribunals, who decided, that the first marriage having been dissolved by death, the lady might legitimately accept another husband."—*Osservatore Fiorentino.* *

The next side street, Via dello Studio, contains the *Collegio Eugeniano*, founded for chorister-boys by Pope Eugenius IV. in 1435. At the corner of this street an inscription marks the birth-place of Bishop S. Antonino.

* This story is known in France by the poem of Scribe—"Guido et Ginevra."

Close by, on the south of the piazza, are modern statues of its two architects, Arnolfo di Cambio and Brunelleschi, by *Pampaloni.*

Further down the piazza, on the same side, is the stone inscribed "*Sasso di Dante* (now let into the wall), where Dante is said to have sat and gazed at the cathedral.

"On the stone
Called Dante's,—a plain flat-stone scarce discerned
From others in the pavement,—whereupon
He used to bring his quiet chair out, turned
To Brunelleschi's church, and pour alone
The lava of his spirit when it burned:
It is not cold to-day. O passionate
Poor Dante who, a banished Florentine,
Didst sit austere at banquets of the great
And muse upon this far-off stone of thine,
And think how oft a passer used to wait
A moment, in the golden day's decline,
With 'Good-night, dearest Dante!'—well, good-night!
I muse now, Dante, and think verily,
Though chapelled in the by-way out of sight,
Ravenna's bones would thrill with ecstacy,
Couldst know thy favourite stone's elected right
As tryst-place for thy Tuscans to forsee
Their earliest chartas from"—

Eliz. Barrett-Browning.

At the eastern angle of the piazza, is a Palace marked by a bust of Cosimo I., which was at one time the residence of Lorenzo de' Medici.

An archway close to this palace leads to the offices of the *Opera del Duomo*, which are almost a museum of models and various small objects connected with the church. In the *guarda-roba* is the beautiful silver fourteenth-century Dossale or altar-front belonging to the Baptistery, also two pyxes by *Antonio Pollajuolo*, and other treasures.

The marble pillar which stands on the northern side of the Baptistery, records the miracle wrought by the dead body of S. Zenobio during its translation from S. Lorenzo to S. Salvador, when a dead tree on this spot instantly budded and bore leaves, upon being touched by the holy relic.

The Arcivescovado, behind the Baptistery, is of very ancient foundation, but has been much altered. Countess Matilda lodged there in the eleventh century, and the Emperor Baldwin in 1273. In the Piazza dell' Olio, behind the palace, are some marble arches built into a wall which once formed part of the suppressed *Church of S. Salvador.* An archway in this piazza forms the entrance to the *Ghetto,* the Jews' quarter in Florence, once enclosed by walls with four gates. In the *Church of S. Maria Maggiore,* close to the Via Cerretani, Brunetto Latini, the Master of Dante (ob. 1294), was buried. In the Piazza is the *Palazzo delle Cento Finestre,* where Cigoli the painter lived. Close behind is the *Palazzo Orlandini,* enclosing the Palazzo Beccuti, in which John XXIII. lived after he had been deposed at Constance.

The Borgo di S. Lorenzo which opens opposite the Arcivescovado, leads speedily to the *Piazza S. Lorenzo,* in one corner of which is a statue of Giovanni delle Bande Nere (father of Cosimo I.) by *Baccio Bandinelli.* Like most of the works of this conceited but indifferent master, it has been much ridiculed, and was thus apostrophized by the rhymesters of his time :—

> "Messer Giovanni delle Bande Nere,
> Dal lungo cavalcar noiato e stanco,
> Scese di cavallo e si posa a sedere?"

Giovanni delle Bande Nere died in his twenty-ninth year,

the day after having his leg amputated for a wound he received before Borgoforte. During the operation he refused to be bound, and himself with unflinching hand held the torch which lighted the operators.

The *Church of S. Lorenzo* was originally due to the munificence of the Christian matron Giuliana, who vowed to erect a church in honour of S. Lawrence if she should give birth to male offspring. The basilica she built was consecrated in A.D. 373 by S. Ambrose, and called the Basilica Ambrosiana, and here Bishop Zenobio was buried for fifty years, before his translation to S. Salvador.

In 1435 Brunelleschi was appointed to overlook the rebuilding of S. Lorenzo, but he only lived to see the Sagrestia Vecchia completed,—the rest was altered and finished by *Antonio Manetti.*

"San Lorenzo is 260 ft. in length by 82 in width, with transepts 171 ft. from side to side. No church can be freer from bad taste than this one; and there is no false construction, nor anything to offend the most fastidious. Where it fails is in the want of sufficient solidity and mass in the supporting pillars and the pier-arches, with reference to the load they have to bear; and a consequent attenuation and poverty most fatal to architectural effect."—*Fergusson.*

In front of the high altar a porphyry slab covers the remains of Cosimo de' Medici—Cosimo il Vecchio, Pater Patriæ, who died August, 1464.

"Sur le pavé en porphyre recouvrant le caveau funèbre, on grava la modeste épitaphe qu'on y voit encore aujourd'hui, et remarquable par ces deux mots: Pater Patriæ. C'était le titre que, trente années auparavant, l'enthousiasme populaire lui avait décerné au jour de son triomphe, et qu'au jour de ses funérailles un décret public avait de nouveau consacré en ordonnant de l'inscrire sur son tombeau. Un si beau titre aurait dû suffire à la gloire de Cosme. Peut-être il ne lui eût été jamais contesté si, pour la dignité de leur nom et surtout dans

l'intérêt de l'État, ses descendants avaient toujours suivi les exemples donné par leur illustre aïeul."—*Dantier.*

In the north aisle is a monument by *Thorwaldsen* to Pietro Benvenuti, an excellent modern Italian painter.

The chapel at the end of the north transept has a rich marble altar by *Desiderio da Settignano*, called by Giovanni Santi—"Il bravo Desider, si dolce e bello." It was the "Gesu Bambino" above this altar, which was carried through the streets by an army of children, who, at the instigation of Savonarola, called for every work of art of an immoral tendency, that it might be destroyed and burnt. The chapel on the right of this altar contains the porphyry monument of the Grand Duchess Maria Anna Carolina, first wife of Leopoldo II., ob. 1832. At the end of the south aisle is a fresco of the martyrdom of S. Lawrence by *Bronzino.* The bronze pulpits are by *Donatello* and his pupil *Bertoldo.*

In the south transept is the *Sagrestia Vecchia*, adorned with Corinthian columns, and reliefs of the Evangelists, and statuettes by *Donatello.* In the centre of the pavement, half-concealed by a table, is a sarcophagus-tomb, also by *Donatello*, erected by Cosimo Vecchio to his parents Giovanni and Piccarda de' Medici. The sacristy also contains the monument of Giovanni and Piero—il Gottoso (the Gouty), sons of Cosimo de' Medici, erected by Giuliano and Lorenzo the Magnificent, the sons of Piero. Both these also rest here in their father's tomb, which is the work of *Andrea Verrocchio.* On the wall is a profile of Cosimo "Pater Patriæ," who built the Sacristy.

The *Sagrestia Nuova* is on the north side of the church, and has an external entrance. It was designed by Michael Angelo, who was ordered by Clement VII. (Giulio de'

Medici) to construct it, instead of continuing the magnificent façade for the church, which had been ordered by his predecessor Leo X. (Giovanni de' Medici). It was begun in 1523, and occupied Michael Angelo for twelve years. Here are the famous monuments of Lorenzo, Duke of Urbino, grandson of Lorenzo the Magnificent, and father of Catherine de' Medici, who died in 1519, and of his uncle Giuliano, third son of Lorenzo the Magnificent, who was early weary of life, and composed a sonnet in defence of suicide. He died, probably of poison, aged 37, March 1516.*

The melancholy statue of Lorenzo is called "Il Pensoso" —"the thinker." The want of architectural power in Michael Angelo is nowhere more definitely shown than in these monuments. The narrow niches in which the Medici are confined would make it impossible for them to stand upright, and the disproportionate figures below are slipping off the pitiable pedestals which support them. The figures beneath the statue of Lorenzo are intended for Dawn and Twilight. Dawn, wearily awaking, is perhaps the finest of the four statues. Below the statue of Giuliano are Day and Night—Day a mere *bozzetto*. Most people, though they may not dare to confess it, will find it difficult to understand the praises which succeeding generations have heaped upon these statues.†

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"Four ineffable types, not of darkness nor of day—not of morning nor evening, but of the departure and the resurrection, the twilight and the dawn, of the souls of men."—*Ruskin*.

* His widow was the charming Philiberte of Savoie, the friend of Marguerite de Valois, and the "Anima Eletta" of Ariosto, who herself died in 1524, aged 26.

† It was quite uncertain which of the two Medici each statue was intended for, till Feb. 24, 1875, when the tombs were opened, and two bodies, evidently those of Lorenzo and his son Alessandro il Moro, were found beneath that which bears the statues of Twilight and Dawn.

It is of the figure of Night that Giovanni Battista Strozzi wrote :—

> " La Notte che tu vedi in si dolci atti
> Dormir, fu da un Angelo scolpita
> In questo sasso, e perchè dorme ha vita :
> Destala, se nol' credi, e parleratti "—

to which Michael Angelo replied :—

> " Grato m' è l' sonno, e più l' esser di sasso,
> Mentre che il danno e la vergogna dura ;
> Non veder, non sentir, m' è gran ventura
> Perô non mi destar, deh ! parla basso."*

" Michel's Night and Day
And Dawn and Twilight wait in marble scorn,
Like dogs upon a dunghill, couched on clay
From whence the Medicean stamp's outworn,
The final putting off of all such sway
By all such hands, and freeing of the unborn
In Florence and the great world outside Florence.
Three hundred years his patient statues wait
In that small chapel of the dim St. Lawrence :
Day's eyes are breaking bold and passionate
Over his shoulder, and will flash abhorrence
On darkness, and with level looks meet fate,
When once loose from that marble film of theirs ;
The Night has wild dreams in her sleep, the Dawn
Is haggard as the sleepless, Twilight wears
A sort of horror ; as the veil withdrawn
'Twixt the Artist's soul and works had left them heirs
Of speechless thoughts which would not quail nor fawn,
Of angers and contempts, of hope and love :

* " Carved by an Angel, in this marble white
Sweetly reposing, lo, the Goddess Night,
Calmly she sleeps, and so must living be :
Awake her gently ; she will speak to thee."

" Grateful is sleep, whilst wrong and shame survive,
More grateful still in senseless stone to live ;
Gladly both sight and hearing I forego ;
Oh, then awake me not, Hush—whisper low."
Translations by J. C. Wright.

For not without a meaning did he place
The princely Urbino on the seat above
With everlasting shadow on his face,
While the slow dawns and twilights disapprove
The ashes of his long-extinguished race
Which never more shall clog the feet of men."

Eliz. Barrett-Browning.

"Is not thine hour come to wake, O slumbering Night?
Hath not the Dawn a message in thine ear?
Though thou be stone and sleep, yet shalt thou hear
When the word falls from heaven—Let there be light.
Thou knowest we would not do thee the despite
To wake thee while the old sorrow and shame were near;

We spake not loud for thy sake, and for fear
Lest thou should'st lose the rest that was thy right,
The blessing given thee that was thine alone,
The happiness to sleep and to be stone:
Nay, we kept silence of thee for thy sake
Albeit we knew thee alive, and left with thee
The great good gift to feel not nor to see;
But will not yet thine Angel bid thee wake."

Swinburne, "In San Lorenzo."

Perhaps of all the statues that of Lorenzo has been the most admired:

"From its character of profound reflection, the figure of Lorenzo has acquired the distinctive appellation of 'La Pensée de Michel Ange.' It is, in fact, the personification of contemplative thought. The head, surmounted by a casque of classical form, is gently declined; the elbow of the left arm reposes upon a casket on the knee of the statue; and the fore-finger of the corresponding hand is placed upon the lip in deep meditation; the crossed legs indicate complete repose; and the right arm, with the hand turned back, leans with perfect ease upon the thigh. The flexure of the body is so plastic and easy, and the anatomical truth of the whole so perfect, that it seems like life suddenly congealed with marble. 'Vivos ducent de marmore vultus.'"—*J. S. Harford.*

"Nor then forget that Chamber of the Dead,
Where the gigantic shapes of Night and Day,
Turned into stone, rest everlastingly;
Yet still are breathing, and shed round at noon

A two-fold influence—only to be felt—
A light, a darkness, mingling each with each;
Both and yet neither. There, from age to age,
Two ghosts are sitting on their sepulchres.
That is the Duke Lorenzo. Mark him well.
He meditates, his head upon his hand.
What from beneath his helm-like bonnet scowls?
Is it a face, or but an eyeless skull?
'Tis lost in shade; yet, like the basilisk,
It fascinates, and is intolerable.
His mien is noble, most majestical!
Then most so, when the distant choir is heard
At morn or eve—nor fail thou to attend
On that thrice-hallowed day, when all are there;
When all, propitiating with solemn songs,
Visit the Dead. Then wilt thou feel his Power."—*Rogers*,

Opposite the altar is a Madonna and Child, also by Michael Angelo, and, like almost all his statues, a mere sketch in marble. On one side of it is S. Cosmo by *Montorsoli;* on the other, S. Damian by *Montelupo.*

The stairs of the Sagrestia Nuova lead also to the *Medicean Chapel*, built as a Mausoleum by the Grand Duke Ferdinand I., younger son of Cosimo I. It was begun in 1604, and is entirely covered with precious marbles and pietra-dura work. The armorial bearings of the principal cities of Tuscany are introduced as decorations. The granite cenotaphs of the Medici stand around. The only ones which have statues are Ferdinand I. (ob. 1608), by *Pietro Tacca*, and Cosimo II. (ob. 1620), by *Giovanni da Bologna.*

In the *Cloister*, which was designed by Brunelleschi, close to the entrance from the church, is the monument, by *San Gallo*, of Paolo Giovio, the historian, ob. 1552. He is represented in his robes as Bishop of Nocera. This cloister is, by ancient custom, the refuge of all homeless cats; any one

wishing to dispose of their cat, brings it here and abandons it, with the knowledge that it will be provided for. The feeding of the cats, which takes place when the clock strikes twelve, is a most curious sight. Broken meat and scraps of bread, &c., collected at house doors, are brought in a sack, and from every roof and arch and parapet wall, mewing, hissing, and screaming, the cats rush down to devour it. In this cloister of a church so much connected with Michael Angelo, we may note the kind of window-grating bulging out below, so common in Florence, called Kneeling Windows, which were invented by him.

The cloister is overlooked by the windows of the *Laurentian Library*, built by Michael Angelo for Clement VII. to receive the Medicean collection. The windows are filled with stained glass by *Giovanni da Udine.* The Library, which originated in the collection of Cosimo Vecchio, contains more than 7000 MSS., including original letters of Petrarch, many precious illuminated Missals, and the famous copy of the Pandects of Justinian, discovered in 1137 at Amalfi, and given by Leo X. to the Duke of Urbino, but restored in 1786.

(The Via di Ginori, which continues the Piazza di S. Lorenzo, leads into the *Via di S. Gallo.* Here, on the right, at the corner of the Via Silvestrino, is the *Palazzo Pandolfini*, designed by Raffaelle. On the opposite side of the street the Convent-*Church of S. Apollonia* has a door by Michael Angelo, and, in the Refectory, a Cenacolo of *Andrea del Castagno.*

Beyond the *Porta di San Gallo*, which was built in 1284, is a Triumphal Arch, erected in honour of the entry of

Francis II., husband of Maria Teresa. The open meadow beyond was the property of Dante.)

At one corner of the Piazza S. Lorenzo is the magnificent *Palazzo Riccardi*, which was begun by Cosimo Vecchio in 1430, from the designs of Michelozzo Michelozzi. The upper part is richly and carefully decorated, and gains greatly in effect by contrast with the grand basement-story of gigantic rough-hewn stones, upon which it rests. Rings for torches and banners are attached to the windows, and at one corner is a beautiful *fanale* by Niccolò Caparra. Here Charles VIII. of France, Pope Leo X., and the Emperor Charles V. were lodged. Here also the Duke Alessandro, illegitimate brother of Catherine de' Medici and the last male lineal descendant of Cosimo Pater Patriæ, was murdered by his distant cousin Lorenzino, who had been the minister of his pleasures. The room where this crime was committed was pulled down afterwards, and has been kept in ruins ever since. The palace was sold to the Riccardi by Ferdinand II. in 1659, but was repurchased by the Grand Duke in the last century, and is now public property.

"The Riccardi palace, notwithstanding its early date (1430), illustrates all the best characteristics of the style. It possesses a splendid façade, 300 ft. in length by 90 in height. The lower story, which is considerably higher than the other two, is also bolder, and pierced with only a few openings, and these spaced unsymmetrically, as if in proud contempt of those structural exigencies which must govern all frailer constructions."—*Fergusson.*

The court of the palace is surrounded by many of the sarcophagi which once stood outside the Baptistery, some of them exceedingly interesting and curious. The great Gallery is painted with the Apotheosis of the Medici by *Luca Giordano* (1632—1705). It was here that Charles VIII.

of France received the deputies of the Republic to discuss the terms of the treaty he proposed with the city; and here when the king, impatient of delays, threatened to sound his trumpets, he received the famous answer of Pietro Capponi—"If you sound your trumpets, we will sound our bells"—and the answer saved Florence.

But the gem of the palace is the *Chapel* (of which the keys are kept at the Accademia). It is entirely covered by most glorious frescoes of *Benozzo Gozzoli* (1400—1478), painted by lamplight, as there was originally no window to the chapel. The altar-piece, removed to make the present window, must have represented the Virgin and Child, to whom the angels on either side the choir are kneeling in adoration or standing singing praises. All the rest of the walls is occupied by the procession of the Magi, winding through a rocky country, except at the angles, where the shepherds are represented leaving their flocks. The three kings are as usual portrayed of three ages, and the models are said to have been the Patriarch of Constantinople, the Emperor of the East, and Lorenzo the Magnificent. The details of beasts, birds, and flowers are most beautiful. One small portion of the fresco, where a secret staircase existed, is a later addition.

[1] Behind the adoring angel groups, the landscape is governed by the most absolute symmetry; roses and pomegranates, their leaves drawn to the last rib and vein, twine themselves in fair and perfect order about delicate trellises; broad stone pines and tall cypresses overshadow them, bright birds hover here and there in the serene sky, and groups of angels, hand joined with hand, and wing with wing, glide and float through the glades of the unentangled forest. But behind the human figures, behind the pomp and turbulence of the kingly procession descending from the distant hills, the spirit of the landscape is changed. Serener mountains rise in the distance, ruder prominences and less

flowery vary the nearer ground, and gloomy shadows remain unbroken beneath the forest branches."—*Ruskin, Modern Painters.*

The *Biblioteca Riccardi* was collected by the Marchese Vincenzo Capponi: it is open to the public.

Close to this palace is the *Church of S. Giovannino*, built for the Jesuits by Bartolommeo Ammanati, who gave his whole patrimony towards the work. He is buried here with his wife, Laura Battiferi. The body of the murdered Duke Alexander was concealed in this church in 1536. In the neighbouring Via Martelli is the *Palazzo Martelli*, containing a beautiful statue of S. John Baptist by *Donatello*, which he presented as a token of gratitude to his early patron Roberto Martelli.

The Via Cavour, on the other side of the Palazzo Riccardi, leads to the Piazza S. Marco. On the left is the *Public Library* (Biblioteca Marucelliana) founded by Francesco Marucelli, who died in 1703.

One whole side of the square is occupied by the great *Monastery and Church of S. Marco*, founded by the Silvestrini, a branch of the Vallombrosans, in 1290, but almost entirely rebuilt under Michelozzo Michelozzi. It is chiefly interesting from its association with Savonarola and Fra Angelico.

The Convent is now a kind of Museum of History and Art, and is admirably cared for. Visitors pay 1 franc at the entrance, and then are allowed to wander and admire at their own will.

The Cloister is first entered. It is surrounded by frescoes of a later date, but amid them are six exquisite works of *Fra Angelico*:—

1. The Crucifixion, with S. Dominic kneeling at the foot of the cross.
2. S. Peter Martyr, with the knife of his martyrdom buried in his shoulder, and his finger on his lips expressing the enforced silence of the cloister.

3. The Discipline of the cloister, expressed by S. Dominic, with a book and a cat-of-nine-tails.
4. The Resurrection, expressive of the reward of Monastic life.
5. Two Dominicans welcoming our Saviour in a pilgrim's dress.
6. A Portrait (much injured) of S. Thomas Aquinas, as the glory of the Dominicans.

The rest of the frescoes here are by different artists; the best by *Poccetti* (1542—1612). Many interesting points in old Florence are introduced in them. They tell the story of its holy bishop Antonino;—he prays before the crucifix in Or San Michele; he walks in a procession to the cathedral, which has its old façade; he defends a bride entering the Duomo from the curiosity of the crowd; he gives his blessing to Dante da Castiglione and his wife—in the background is seen the villa of Castiglione at Cercina, just as it still appears. The Funeral of S. Antonino is by *Matteo Rosselli* (1578—1650). It is in this cloister that Girolamo Savonarola is described as sitting in his early convent life, discoursing under a damask rose-tree—"sotto un rosajo di rose damaschine."

Opening from the cloister (right) is the *Great Refectory*, which contains a good fresco by *Giov. Ant. Sogliani* (1492—1544) of the Angels bringing food to S. Dominic and his fasting and penniless brethren at S. Sabina.

The *Chapter-House* has a grand Crucifixion by *Fra Angelico*. Many saints, including the Medicean patrons SS. Cosmo and Damian and the Fathers of the Church, are introduced in this picture, and gaze up to the Saviour with wonder, sorrow, and ecstacy. Around it is a lovely framework of Prophets and Sibyls, and beneath is S. Dominic; from whom springs the tree of the Order, branching into many saints.

"In point of religious expression, this is one of the most beautiful works of art existing."—*Kügler.*

"The great Crucifixion in the Capitolo is in excellent preservation, and a very singular composition. The tree of life, with its fruit of salvation, the Crucified Messiah, stands in the midst; to the left, the Virgin faints in the arms of S. John, attended by the Maries, S. Mark, &c.; to the right, a whole host of the Christian fathers and doctors—Ambrose, Augustine and Jerome, S. Antony leaning on his staff, S. Bernard, S. Francis and S. Dominic, S. Thomas Aquinas, S. Peter Martyr and others—are grouped in adoration, a most noble company, full of variety and individuality in countenance and attitude, yet collectively one in the concentration of their interest on Christ. The heads are full of character, that of S. Jerome kneeling is peculiarly grand; the breadth and dignity of the drapery is surprising. The background was originally of rich ultramarine, now picked off. The whole is surrounded by a fresco frame-work of Prophets, Sibyls, and Saints, among whom the pelican, the ancient symbol of Our Saviour, looks down upon the cross. A row of Saints and Beati of the Dominican Order, branching from the patriarch in the centre, runs like a frieze below."—*Lord Lindsay's Christian Art.*

"To understand how profoundly every part of this grand composition has been meditated and worked out, we must bear in mind that it was painted in a convent dedicated to S. Mark; in the days of the first and greatest of the Medici, Cosmo and Lorenzo; and that it was the work of a Dominican friar, for the glory of the Dominican Order. In the centre of the picture is the Redeemer crucified between the two thieves. At the foot of the cross is the usual group of the Virgin fainting in the arms of S. John the Evangelist, Mary Magdalene, and another Mary. To the right of this group, and the left of the spectator, is seen S. Mark, as patron of the convent, kneeling and holding his Gospel; behind him stands S. John the Baptist, as protector of the city of Florence. Beyond are three martyrs, S. Laurence, S. Cosmo, and S. Damian, patrons of the Medici family. The two former, as patrons of Cosmo and Lorenzo de' Medici, look up to the Saviour with devotion; S. Damian turns away and hides his face. On the left of the cross we have the group of the founders of the various Orders—First, S. Dominick, kneeling with hands outspread, gazes up at the Crucified; behind him S. Augustine and S. Albert the Carmelite, mitred and robed as bishops; in front kneels S. Jerome as a Jeronymite hermit, the cardinal's hat at his feet; behind him, kneels S. Francis; behind S. Francis stand two venerable figures, S. Benedict and S. Romualdo; and in front of them kneels S. Bernard, with his book; and, still more

in front, S. John Gualberto, in the attitude in which he looked up at the crucifix when he spared his brother's murderer. Beyond this group of monks Angelico has introduced two of the famous friars of his own community: S. Peter Martyr kneels in front, and behind him stands S. Thomas Aquinas; the two, thus placed together, represent the *sanctity* and the *learning* of the Dominican Order, and close this sublime and wonderful composition. Thus considered, we may read it like a sacred poem, and every separate figure is a study of character. I hardly know anything in painting finer than the pathetic beauty of the head of the penitent thief, and the mingled fervour and intellectual refinement in the head of S. Bernard.

"It will be remembered that in this group of patriarchs, 'Capi e Fondatori de' Religiosi,' S. Bruno, the famous founder of the Carthusians, is omitted. At the time the fresco was painted, about 1440, S. Bruno was not canonized."—*Jameson's Monastic Orders.*

A passage leads to the *Smaller Refectory*, which contains a Cenacolo by *Ghirlandajo*, a noble picture with beautifully rendered details of birds and flowers seen through the open arcades behind the figures. Here is the entrance to the stairs leading to the cells. At their head is a lovely Annunciation by *Fra Angelico*.

"The Virgin sits in an open loggia, resembling that of the Florentine church of L'Annunziata. Before her is a meadow of rich herbage, covered with daisies. Behind her is seen through the door at the end of the loggia, a chamber with a single grated window, through which a star-like beam of light falls into the silence."—*Ruskin, Modern Painters*, ii. 165.

Facing this is S. Dominic embracing the Cross. The most perfect works of Fra Angelico may be studied here, where they were painted with affectionate care on the walls of his convent-home and in the cells of his friends and companions.

"Fra Giovanni was in his manner of life simple and most holy; and the following may be taken as an indication of his scrupulous subjection to duty. One day Nicholas V. having invited him to dinner, he refused to eat meat, because he had not previously obtained the required per-

mission of his Superior, forgetting, in his unquestioning obedience, the authority of the Pope to release him from it. He avoided all worldly business, and living in purity and holiness, he so loved the poor, as, I believe, his soul now loves Heaven; he worked continually in his Art; nor would he ever paint other things than those which concerned the saints. He might have been rich, but he cared not for riches; nay, he was wont to say, that true riches consist entirely in being content with little. He might have had command over many, and would not; saying, that to obey others was less troublesome and less liable to error. It was in his choice to have honour and dignities in his convent and beyond it; but they were valueless to him, who affirmed that the only dignity he sought was to avoid Hell and to reach Paradise; and what dignity is to be compared to that which all Ecclesiastics, and indeed all men, ought to seek and which is found only in God and in a virtuous life? He was most kind, and living soberly and chastely, he freed himself from the snares of the world, frequently repeating that the Painter had need of quiet and of a life undisturbed by cares, and that he who does the things of Christ should always be with Christ. That which appears to me a very wondrous and almost incredible thing is, that among his brethren he was never seen in anger; and it was his wont, when he admonished his friends, to do it with a sweet and smiling gentleness. To those who asked for his works he invariably answered with incredible benignity, that they had only to obtain the consent of the Prior, and then he would not fail to do their pleasure. In fine, this monk, whom it is impossible to praise over-much, was in his words and works humble and modest, and, in his pictures, of ready skill, and devout; and the saints which he painted have a more saint-like air and semblance than those of any other painter whatever. It was his rule not to retouch or alter any of his works, but to leave them just as they had shaped themselves at first; for he believed, and he used to say, that such was the will of God. It is supposed that Fra Giovanni never took up a brush without a previous prayer. He never painted a Crucifix without bathing his own cheeks with tears, and therefore it is that the expressions and attitudes of his figures clearly demonstrate the sincerity of his great soul for the Christian Religion. He died in 1455 in the 68th year of his age."—*Vasari.*

The *Dormitory* of the convent is divided into cells, with a passage down the middle. Each cell has its own exquisite fresco. Turning to the left, those in the cells on the left are all by *Fra Angelico*, those on the right, by his brother *Fra*

Benedetto. In the Corridor, on the right, is a large fresco, once a tabernacle, of the Virgin and Child enthroned, with, on the right, SS. Mark, Thomas Aquinas, Laurence, and Peter; on the left, SS. John the Evangelist, Cosmo and Damian, and Dominic.

Amongst the most beautiful parts of the frescoes in the cells are:—

No. 5. The figure of S. Catherine, who kneels in background at the Nativity.
No. 6. The Transfiguration—the figure of the Saviour is sublime.
No. 7. The Saviour buffeted—only the insulting hands appear, and have a very odd effect. The Virgin appears below, and S. Dominic, who is introduced in most of the pictures.
No. 8. The figure of the dazzled Mary, looking into the empty tomb at the Resurrection.
No. 9. The humble rapt figure of the Madonna, in the Coronation of the Virgin.

The cells on the other side of this corridor (No. 15—23) intended for the "Giovanati" monks who had just passed their noviciate, contain the Crucifixion repeated in each by *Frà Benedetto*, only the figure of S. Dominic at the foot of the Cross is always varied.

At the end of the corridor is (No. 12) *the Prior's Cell*, which contains two frescoes of the Madonna and Child by *Fra Bartolommeo*, painted when the sermons of Savonarola had so impressed him with a religious vocation, that he had bade an eternal farewell to the world, and assumed the monastic habit at Prato, whence he was removed to this convent, where he was induced to resume his pencil, though only for religious subjects. Here are busts of Savonarola and his friend Girolamo Benivieni, imitations of old terra-cottas, by *Girolamo Bastiniani* (ob. 1868). Within, are two small cells, which are of deep interest as having been occupied

by Girolamo Savonarola, when Prior. His hair-shirt, rosary, chair, and a fragment from the pile on which he was burnt, are preserved here. In a desk, which is an imitation of his own, is a copy of his sermons, and—most interesting—his treatise against the "Trial by Fire," and upon the desk is his wooden Crucifix. The portrait upon the wall is attributed to *Fra Bartolommeo.* In the inner cell is a most interesting old picture which belonged to the Buondelmonti family, representing the Execution of Savonarola (May 28, 1498). The Ringhiera is represented, with the long platform leading from it by which the scaffold in the piazza was approached. The three suffering monks are seen three times, so as to give the whole scene—1. being unfrocked; 2. being dragged along the platform; 3. hanging round a pole over the flames.

Savonarola embraced the monastic life in his 22nd year, choosing the Dominican Order on account of his predilection for S. Thomas Aquinas. In 1490 he was elected Prior of S. Marco, and obtained leave to preach in the cathedral, finding his conventual church too small for the crowds who came to attend his sermons, for, "even in winter the square in front of S. Marco was thronged for hours before its doors were opened, by disciples wishing for places,"* and "tradesmen forbore to open their shops till the Prior's morning preaching was over."†

"In order to participate in the benefits of the spiritual food which he dispensed, the inhabitants of the towns and neighbouring villages deserted their abodes, and the rude mountaineers descended from the Apennines and directed their steps towards Florence, where crowds of pilgrims flocked every morning at break of day, when the gates were opened, and became the objects of a charity truly fraternal, the citizens vying

* Sismondi, Hist. Ital xii. 72.
† Burlamacchi, Vit. Sav. 88, 93.

with each other in the exercise of the duties of Christian hospitality, embracing them in the streets as brothers, even before they were acquainted with their names, while some of the more pious received them by forty at a time into their houses.

"When we consider that this enthusiasm continued for seven consecutive years, during which time it was necessary for him to preach separately to men, women, and children, from the impossibility of admitting them all at one time into the cathedral; that all this unheard-of success was obtained amidst the cries of rage of the moderate faction, who denounced him daily at the court of Rome, and threatened him publicly with punishment, we are at a loss which to admire most in Savonarola, his inexhaustible fluency as an evangelical orator, his facility in rising superior to popular fury, or his almost superhuman reliance on that divine succour which he believed could never fail him.

"The eloquence of the pulpit had before this degenerated into disputations purely scholastic, and the preachers most in favour, making a monstrous medley of the Gospel and logic, came, their heads stuffed with all the subtleties of the schools, to perplex the minds of their hearers with barren disputations, while the things of God and of Faith were neglected and forgotten.

"Blessed, indeed, were then the poor in spirit; for, when Savonarola burst forth with the abundance and happy choice of his biblical quotations, it was in these simple souls they re-echoed, like repeated peals of thunder, and the same burning coal appeared to have refined their hearts and purified their lips. . . . The sympathies of the preacher were never more deeply affected than when he spoke to children. He called upon them to reap the fruits of his labours in their day, and to watch over the future destinies of their country; but in the mean time he prepared for this glorious future by adapting to their capacities the great truths of the faith, and by suggesting salutary reforms in domestic education. It was solely on the generations placed, so to speak, between infancy and manhood, that Savonarola rested his hopes of the future; hopes which he cherished during eight consecutive years, with an unparalleled zeal, and which sustained him under the severe trials caused by the implacable hatred of his enemies.

"To prepare and secure the triumph of art, poetry, and Christian faith, for a new era, which was to open gloriously with the sixteenth century, and at Florence, rather than elsewhere, on account of her superior holiness, such was the aim which Savonarola proposed to himself in impregnating the heart and imagination of youth with the exquisite perfume of a tender child-like piety, the fragrance of which is generally prolonged through advancing years. His success so far sur-

passed his expectations, that he could only himself attribute it to the miraculous intervention of divine mercy, and he was never more pathetic than when he poured forth his gratitude to the Author of this blessing. The joy he experienced was so great, that it seemed an anticipation of his heavenly reward."—*Rio.*

One of the longings of Savonarola was to make his convent a school and sanctuary of sculpture and painting entirely consecrated to the service and glory of religion. Hence perhaps, partly, his power over the minds of the artists of his time.

"Sandro Botticelli gave up painting for love of Savonarola, and would have starved without the assistance of Lorenzo de' Medici and other friends. Two of the Robbias were made priests by his hand, and testified their veneration for him by coining a medal bearing his portrait on one side, and on the other a city with many towers, above which appeared a hand holding a dagger pointed downwards, with the motto, 'Gladius Domini sup. terram cito et velociter.' Lorenzo di Credi spent the latter years of his life in the convent of S. Maria Novella; Fra Bartolommeo became a monk in the convent of S. Mark, and was so afflicted by Savonarola's death, that he gave up painting for four years. Cronaca ceased story-telling, for which he had become famous, and would talk only of Fra Girolamo. Giovanni della Corniole perpetuated his likeness in one of the finest of modern gems. Michael Angelo, one of the Friar's constant auditors in his youth, pored over his sermons when an old man, and ever retained a vivid impression of his powerful voice and impassioned gestures, proving that he had profited by his eloquent appeals when he defended the republic on the slopes of San Miniato."—*Perkin's Tuscan Sculptors.*

"To a mind like that of Savonarola, deeply imbued with the religious sentiment, Florentine art acted like sacred music, and bore witness to the omnipotence of genius inspired by faith. The paintings of Angelico appeared to have brought down angels from heaven to dwell in the cloisters of S. Mark, and he felt as if his soul had been transported to the world of the blessed."—*Pasquale Villari.*

Returning to the head of the stairs, the cell facing the staircase (No. 31) was that occupied by S. Antonino, before he was raised to the archbishopric. His vestments, his por-

trait by *Fra Bartolommeo*, and a mask of his face, are preserved here.

"It would be difficult to find in history an example of self-denial more constant, of charity more active, of love to our neighbour more truly evangelical, than S. Antonino. There is scarcely a charitable institution in Florence that he did not either found or revive. To him belonged the praise of changing into an institution of charity that society of the Bigallo which S. Peter Martyr had founded for the extermination of heresy, and which had so often polluted the streets and walls of Florence with blood. From that time forward the officers of the Bigallo, instead of burning and slaying human beings, sought out and succoured neglected orphans. S. Antonino was the founder of the society called '*Buoni Uomini di San Martino*,' who, to this day, fulfil the Christian duty of collecting offerings and of distributing them to the poor of better condition who are ashamed to beg. It would be impossible to recount all he did for the benefit of the people. He was frequently seen traversing the city and surrounding country, leading a mule loaded with bread for some; and with clothes for others, and bringing relief to the dwellings of the poor which plague or famine had made desolate. His death, which occurred in Florence in 1459, was mourned as a public solemnity, and no one ever mentioned his name without reverence."—*Pasquale Villari.*

In the cell of S. Antonino is a genealogical tree of the monks of the convent: the name of Savonarola is nearly obliterated by kisses. Here also is a fresco by *Fra Angelico* representing the Descent of Christ into Hades.

"Early Italian artists of earnest purpose, indicated by perfect similarity of action and gesture on the one hand, and by the infinite and truthful variation of expression on the other, the most sublime strength, because the most absorbing unity, of multitudinous passion that ever human heart conceived. Hence, in the cloister of S. Mark's, the intense, fixed, statue-like silence of ineffable adoration upon the spirits in prison at the feet of Christ, side by side, the hands lifted, and the knees bowed, and the lips trembling together."—*Ruskin, Modern Painters*, ii. 52.

In cell No. 33 is an exquisite little *Fra Angelico* of the Madonna and Child surrounded by Angels, brought from

S. Maria Novella, and, in the cell within this another small picture of the Coronation of the Virgin.

"The sweetness and purity of the Virgin are beyond the sphere of criticism,—they sink into the heart and dwell there in the dim but holy light of memory, in association with looks and thoughts too sacred for sunshine and 'too deep for tears.'"—*Lord Lindsay.*

Cell No. 34 has a similar picture of the Adoration of the Magi.

The last cell on the right (No. 38), adjoining the church, has an inner chamber approached by steps. An inscription records that it belonged to Cosimo de' Medici, who built it that he might more intimately converse with S. Antonino and the two brothers Fra Angelico and S. Benedetto. A portrait of Cosimo by *Pontormo* hangs in the cell. Here Pope Eugenius IV. lodged in 1432, when he came for the consecration of the church. The frescoes are the Adoration of the Magi and a Pieta.

The Library, is a fine room supported by ranges of pillars. It contains a curious collection of choral-books brought hither from various suppressed convents. Fourteen of those originally belonging to S. Marco were illuminated by *Fra Benedetto*. It was this room which witnessed the last striking scene in Savonarola's convent-life.

"In the middle of this hall, under the simple vaults of Michelozzi, Savonarola placed the sacrament, collecting his brethren around him, and addressed them in his last and memorable words: My sons—in the presence of God, standing before the sacred Host, and with my enemies already in the convent, I now confirm my doctrine. What I have said came to me from God, and He is my witness in heaven that what I say is true. I little thought that the whole city would so soon have turned against me; but God's will be done. My last admonition to you is this—Let your arms be faith, patience, and prayer. I leave you with anguish and pain, to pass into the hands of my enemies. I know not

whether they will take my life; but of this I am certain, that dead, I shall be able to do far more for you in heaven, than living I have ever had power to do on earth. Be comforted, embrace the cross, and by that you will find the haven of salvation.

"The enemy had now got full possession of the convent, and Giovacchino della Vecchia, who commanded the Palazzo guard, threatened to destroy everything with his artillery if the commands of the Signory were not immediately obeyed. These were, that on the faith that their persons would be safe, Frà Girolamo, Frà Domenico, and Frà Salvestro should be delivered up. But Malatesta Sacramoro, the same who had offered to pass through the fire, began to play the part of Judas; he had a conference with the Compagnacci, and advised them to bring a written order. While they were sent to obtain it from the Signory, Savonarola confessed to Frà Domenico, received the communion from him, and prepared to give himself up with Frà Domenico. Frà Salvestro had concealed himself, and in the disturbance it was not easy to find him.

"A singular incident occurred about this time. Girolamo Gini, a follower of the Friar, who had long desired to assume the Dominican dress, was that evening at vespers; and scarcely had the tumult begun than he armed himself to defend the convent. When Savonarola ordered him to lay aside his arms the good citizen obeyed; but he ran through the cloisters, facing the enemy, wishing, as he said, to meet death for the love of Jesus Christ; and, having been wounded, he entered the Greek library, his head streaming with blood; threw himself on his knees before Savonarola, and humbly asked that the convent dress might be given to him—a request which was immediately granted."—*Villari.*

Descending the stairs, and turning to the right, we enter the *Second Cloister.* Here, on the left, is the *Dormitory of the Novices*—"I nostri Angioli"—as Savonarola was wont to call them. It is now used for the meetings of the Accademia della Crusca. Five of its eight lunettes are by *Fra Bartolommeo.*

The *Convent Garden* is especially connected with an incident in the life of Savonarola.

"After attending the mass at S. Marco, as Lorenzo de' Medici now and then did, he would walk in the convent garden; and it was known among the fraternity that he would have been well pleased had the prior sometimes joined him in his walk, and thus have given him opportuni-

ties of evincing his regard. Burlamacci mentions an occasion on which a monk in the interest of Lorenzo went to apprise the prior that the Magnifico was walking in the garden. 'Has he asked for me?' was his reply. 'No, father,' said the monk. 'Let him then pursue his devotions undisturbed,' rejoined he, and remained tranquil in his cell. 'This man is a true monk,' said Lorenzo, 'and the only one I have known who acts up to his profession.'"—*Harford's Life of Michael Angelo.*

The *Church of S. Marco* is little important. On the façade is a statue of S. Dominic with his dog. Over the entrance inside is the wooden Crucifix of *Giotto*, which is believed to have established his supremacy over Cimabue, and caused Dante to write:—

"O vana-gloria delle umane posse
Com' poco verde in su la cima dura
Se non è giunta dall' etati grosse!
Credette Cimabue nella pintura
Tener lo campo, ed ora ha Giotto il grido
Si che la fama de colui oscura."—*Purg.* xi. 91.

In the Chapel of S. Antonino in the left transept, the good bishop is buried. The frescoes of his funeral &c. are by *Passignano*, the bronze reliefs of his history by *Partigiani*.

On the left of the nave are the graves of three learned men, Girolamo Benivieni, ob. 1542; Poliziano, ob. 1494; and Pico della Mirandola, ob. 1494. The inscription to Pico is on the wall:—

D. M. S.
Johannes jacet hic Mirandula caetera norunt
Et Tagus et Ganges forsan et Antipodes
ob. an Sal. MCCCCLXXXXIIII. vix an XXXII
Hieronimus Benivienus ne disiunctus post
mortem locus ossa separet quorum animas
in vita conjunxit amor hoc humo
supposita poni curavit.

Another tablet, placed below that of Pico, is that of Politian :—

Politianus
in hoc tumulo jacet
Angelus unum
qui caput et linguas
res nova tres habuit
obiit an MCCCCLXXXXIV
Sept. XXIV. Ætatis
XL.

"Politian died Sept. 24, 1494, 'with as much infamy and abuse as a man could well be loaded with.' He was accused of numberless vices and of enormous profligacy; but the true cause of all this hatred was rather to be traced to Piero de' Medici having become so universally detested, and to Politian's death having occurred near the time when Piero and his adherents were expelled. Nor were these angry feelings at all mitigated by the knowledge that the last words that fell from the lips of the illustrious poet and accomplished scholar were words of contrition. He had requested that his body might be buried in a Dominican dress, in the Church of S. Mark; where, in fact, his ashes repose by the side of those of Pico della Mirandola, who died the very day that Charles VIII. entered Florence. Pico had also for some time expressed a desire to assume the dress of the friars of S. Mark, but having hesitated too long, his wish could not be fulfilled, as death carried him off at the early age of thirty-two. While on his death-bed, he asked Savonarola not to allow him to go down to the tomb without first having been clothed in that habit.

"The end of these two illustrious Italians recalled to mind the last hour and confession of the Magnificent; for to many it appeared that the Medicean society, on leaving the world, had indeed to acknowledge their crimes, and ask absolution from the people they had so grievously oppressed, and from the friar who might be considered the living and speaking representative of that people. Singular it was, that they all looked to that Convent of S. Mark, from whence had issued the first cry of liberty, the first resistance, and the first accusations against the tyranny of the Medici."—*Villari.*

The mosaic of the Madonna on the right was brought from the Oratory of the Porta Santa in 1609, and presented

by Michael Angelo. A stone beneath the pulpit marks the vault of the Lapi family, of whom was Niccolò, rendered famous by the romance of Azeglio.

At the corner of the Via Ricasoli and the Piazza S. Marco is the ancient Ospedale de S. Matteo, now the *Accademia delle Belle Arti.*

In the little entrance hall are four admirable reliefs by *Luca della Robbia.* In the courtyard beyond is the *bozzetto* of a *Statue of S. Matthew by Michael Angelo.*

"The statue of S. Matthew looks like the antediluvian fossil of a human being of an epoch when humanity was mightier and more majestic than now, long ago imprisoned in stone and half uncovered again."—*Hawthorne's Note-books.*

Hither also, to a building especially erected for it, the famous *Statue of David by Michael Angelo* has been removed by the present government from its original and far better situation at the gate of the Palazzo Vecchio, a position which was of the greatest interest as having been chosen by Michael Angelo himself at a council composed of all the great contemporary painters and sculptors.

"Having selected David as his subject, Michael Angelo made a sketch, in which the shepherd hero stood with his foot upon the head of Goliath, but the shape of the marble not admitting of such action, he designed the wax model now in the Casa Buonarotti, according to which he sculptured the statue as we now see it. The marble was set upon end, and enclosed, so that the sculptor need not be interfered with in his work, which was far advanced in the month of February 1503, and ready to be given up to the Signory who had purchased it from the merchants of the Woollen Guild, within a year after that date. Though trammelled in a way especially irksome to an artist so free in expression of thought, Michael Angelo showed in this statue no other sign of the conditions under which he worked, save in the meagreness of its forms, which we soon forget in our admiration for the grandeur and bold modelling of the figure, its ease of attitude, and the collected, watchful

expression of the face. Giant himself, David is a match for any Goliath; too much so, perhaps, as a representation of the youth, who strong only in the grace of God, went out with a sling in his hand, to do battle against the champion of the Philistines.

"As soon as the statue was set upon its pedestal the Gonfaloniere Pier Soderini came to see it, and after expressing his great admiration for the work, suggested that the nose seemed to him too large; hearing this, Michael Angelo gravely mounted on a ladder, and after pretending to work for a few moments, during which he constantly let fall some of the marble dust he had taken up in his pocket, turned with a questioning and doubtless a slightly sarcastic expression in his face, to the critic, who responded, 'Bravo! bravo! you have given it life.'"—*Perkins.*

Through a gallery of plaster casts, we reach the Picture Gallery. It contains a great deal of rubbish, but the earlier pictures are very interesting, and those who stay long in Florence will find them an excellent introduction to the study of the Uffizi and the Pitti. Amongst the best pictures are:—

1. The Life of Mary Magdalen, very curious.
2. *Cimabue.* The Madonna, almost a replica of the Ruccellai picture.
3. Santa Umiltà, standing, with small pictures round of her history, much restored.
4—13. *Giotto.* The Story of S. Francis—a series of panels from the presses of S. Croce.
14. A Triptych: in the centre the Virgin appearing to S. Bernard.
15. *Giotto.* The Madonna throned, with angels—painted for the Umiliati of Ogni Santi.
16. *Giovanni da Milano.* A Pietà.
17. *Ambrogio Lorenzetti.* The Presentation in the Temple.
18—29. *Taddeo Gaddi.*? A series of small pictures of the Life of Our Saviour, from S. Croce.
30. *Lorenzo Monaco.* The Annunciation. The floating figure of the angel is very beautiful. The Virgin appears to be taking flight.
31. *Taddeo Gaddi.*? The Entombment.
32. *Gentile da Fabriano,* 1423. The Adoration of the Magi. In the Predella, the Nativity and the Flight into Egypt.

33. *Agnolo Gaddi* (son of Taddeo). An altar-piece in many compartments, the Virgin and Child in the centre.
34. *Fra Angelico.* The Deposition.
35. *Spinello Aretino.* An altar-piece. The figure of the Virgin is by Lorenzo di Niccolò Gerini, 1401.
36. *Masaccio.* Madonna and Child.
37, 38, 39. *Andrea Castagno.* ? S. Jerome, the Baptist, and the Magdalen.
40. *Fra Filippo Lippi.* Madonna and Child with saints.
*41. *Filippo Lippi.* The Coronation of the Virgin (by God the Father)—a most beautiful picture. On the right is the painter with his hands clasped and wearing a red scarf. An old monk in white, on the left of the picture, is exceedingly striking.
42. *Fil. Lippi.* Predella of the Barbadori altar-piece in the Louvre.
43. *Andrea Verocchio.* The Baptism of Christ—a noble picture—though the faces are those of two peasants.
44. *Filippino Lippi.* S. Jerome—very poor.
46. *Sandro Botticelli.* The Virgin throned, with SS. Cosmo and Damian kneeling.
40. *Pesellino.* The Nativity. The Martyrdom of SS. Cosmo and Damian, and S. Antony of Padua discovering the heart of a dead miser in his money-box.
*47. *Botticelli.* The Coronation of the Virgin—lovely angels dance around hand in hand.
49. The Predella of the above. In the centre, the Annunciation. On the left, S. Augustine in Patmos and S. Jerome in his study. On the right, S. Jerome in the desert, and S. Eloy in his workshop.
*50. *Domenico Ghirlandajo.* The Adoration of the Shepherds and the approach of the Magi. The landscape and distant town are very highly finished.
51. *Lorenzo di Credi.* The Adoration of the Shepherds.
52. *Sandro Botticelli.* Virgin and Child throned, with saints.
*53. *Pietro Perugino.* The Agony in the Garden.
54. *Luca Signorelli.* The Trinity, with the Virgin, S. Michael, S. Gabriel, S. Anastasius, and S. Augustine.
55. *Perugino,* 1400. The Assumption. Below are Cardinal S. Bernardo degli Uberti, S. Giovanni Gualberto, S. Benedict, and S. Michael. The figure of Giovanni Gualberto is exquisitely beautiful.
56. *Perugino.* The Crucifixion. The Virgin, and S. Jerome with his lion, stand by the cross.

57. A Deposition, the upper part by *Filippino Lippi*, who died while it was unfinished, in 1514. His work was completed by *Perugino*.
58. *Perugino*. A Pietà.
59. *Andrea del Sarto*, 1528. Four saints, for an altar-piece for Vallombrosa.
61. *A. del Sarto*. A fresco of Christ seated on the tomb.
62. *A. del Sarto*. Cherubs from the altar-piece No. 59.
63. *A. del Sarto*. The Predella of this picture. S. Michael weighing souls. S. Pietro Igneo passing through the fire, and S. J. Baptist being beheaded.
64. *Fra Bartolommeo*. Two sketches of the Madonna and Child.
65. *Fra Bartolommeo*. The Virgin throned, with saints. The Child standing on the step of her throne receives the heart of S. Catherine.
66. *Fra Bartolommeo*. The Vision of S. Bernard—the figure of the saint is most beautiful.
67. *Raffaellino del Garbo*. The Resurrection.
68. *Fra Bartolommeo* and *Fra Paolino*. A Pietà with saints.
69. *Fra Bartolommeo*, 1516. San Vincenzio—very striking.
71. *Mariotto Albertinelli*. The Trinity—much restored.
72. *Albertinelli*. Madonna throned, with saints.
73. *Albertinelli*. The Annunciation, painted for the Confraternità of S. Zenobio in 1510.
75. *Francesco Granacci*. The Virgin in glory. Below, S. Catherine, S. Bernard, S. Giovanni Gualberto, and S. George.
78, 82. *Fra Bartolommeo*. A series of heads of saints.
88. *Angelo Bronzino*. Portrait of Cosimo de' Medici.
94. *Bronzino*, 1561. Portrait of S. Buonaventura.

The other pictures are not worth examination. Beyond this gallery is the entrance of the *Library*, through which we must pass to reach the *2nd Hall*, which contains few pictures of importance. We may notice—

1. *Ugolino da Siena*. The Coronation of the Virgin.
6. *Luca Signorelli*. A Crucifixion with a kneeling Magdalen, used as a church banner.
16. *Giacomo Pacchiarotti*. The Visit of Elizabeth to Mary.
17. *Dom. Ghirlandajo*. A Madonna and Child, with S. Clement and S. Dominic, S. Thomas Aquinas and S. Denis the

Areopagite. In the predella is a story from the lives of each of these saints.

19. *Fra Angelico.* Madonna with Saints. No. 20 and No. 21 are repetitions of this subject.
22. *Lorenzo de' Bicci.* Madonna with Saints.
24. *Sandro Botticelli.* An Allegory of Spring, painted for the villa Cosimo de' Medici at Castello.
36. *Antonio da Ceraiuolo.* A Crucifixion.

3rd Room.—

1. *Luca Signorelli.* A Predella. The Last Supper, the Agony in the Garden, and the Flagellation.
11. *Fra Angelico.* Scenes from the life of Christ—from the Annunziata.
12. *Filippo Lippi.* The Virgin praying over the Infant Jesus.
13. *Lorenzo de Credi.* Holy Family.
18. *Perugino.* Portraits of Don Blasio, General of the Vallombrosians, and Don Balthasar, Abbot of Vallombrosa.
19. *Fra Angelico.* A Predella. Six scenes from the story of SS. Cosmo and Damian.
20. *Fra Angelico.* Madonna and Child.
27. *Carlo Dolce.* Portrait of Fra Angelico (Ideal).
28. *Fra Bartolommeo.* Portrait of Savonarola as S. Peter Martyr.
*41. *Fra Angelico.* The Last Judgment—a glorious picture.

"The upper part is arranged in the usual traditional manner and highly finished, the Inferno, in the right hand corner below, much more hastily, as if the artist longed to escape from the ungenial task; but the very spirit of paradise illumines the opposite angle, where the elect are assembled in their beatitude—some basking (as it were) in the benignant glance of Christ, others ascending heralded by angels, who weave a dance of mystic harmony around them, towards the gates of the Celestial City, whence a flood of light streams down upon them, in which the two foremost, floating buoyantly upwards from earth, are already half transfigured. One almost fancies one hears the 'bells ringing and the trumpets sounding melodiously within the golden gates,' 'as if heaven itself were coming down to meet them,' in the Jubilee of welcome." *—*Lord Lindsay's Christian Art.*

In the following Room are some sketches for pictures

* See the conclusion of the 1st Part of the *Pilgrim's Progress.*

by *Fra Bartolommeo, Correggio,* &c., and one attributed to Raffaelle.

It is necessary to take a Custode from the Accademia to open the Scalzo, as well as to see the pictures in the Chapel of the Riccardi Palace.

The Scalzo (No. 69, Via Cavour) belonged to the gardens of Ottaviano de' Medici, where the Scalzi, or bare-footed friars, had a court, for the decorations of which they employed Andrea del Sarto and his friend Franciabigio who lived with him. The subject chosen was the life of John the Baptist. The execution of the frescoes occupied from 1517 to 1526. They are, beginning from the right:—

1. Faith.
2. The Announcement to Zacharias.
3. The Meeting of Mary and Elizabeth.
4. The Birth of John.
5. The Benediction of Zacharias.
6. The Meeting of John and Jesus.
7. The Baptism of Christ.
8. Love—with most lovely children.
9. Justice.
10. The Preaching of the Baptist.
11. The Baptizing of John's Disciples.
12. John before Herod.
13. The Dance of Herodias' Daughter.
14. The Beheading of the Baptist.
15. The Bringing of the Head to Herod.
16. Hope.

All these are by *Andrea del Sarto,* except 5 and 6, which are by *Franciabigio,* and 7, which (as well as the frieze) is the united work of the two friends. They are all executed in chiaroscuro.

"In these mural designs there is such exultation and exuberance of young power, of fresh passion and imagination, that only by the innate

grace can one recognize the hand of the master whom we know but by the works of his later life, when the gift of grace had survived the gift of invention. Here, what life and fulness of growing and strengthening genius, what joyous sense of its growth and the fair field before it, what dramatic delight in character and action! where S. John preaches in the wilderness and the few first listeners are gathered together at his feet, old people and poor, soul-stricken, silent—women with worn still faces, and a spirit in their tired aged eyes that feeds heartily and hungrily on his words—all the haggard funereal group filled from the fountain of his faith with gradual fire and white-heat of soul; or where Salome dances before Herod, an incarnate figure of music, grave and graceful, light and glad, the song of a bird made flesh, with perfect poise of her sweet light body from the maiden face to the melodious feet; no tyrannous or treacherous goddess of deadly beauty, but a simple virgin, with the cold charm of girlhood and the simple charm of childhood; as indifferent and innocent when she stands before Herodias and when she receives the severed head of John with her slender and steady hands; a pure bright animal, knowing nothing of man, and of life nothing but instinct and motion. In her mother's mature and conscious beauty there is visible the voluptuous will of a harlot and a queen; but, for herself, she has neither malice nor pity; her beauty is a maiden force of nature, capable of bloodshed without blood-guiltiness; the king hangs upon the music of her movement, the rhythm of leaping life in her fair fleet limbs, as one who listens to a tune, subdued by the rapture of the sound, absorbed by purity of passion. I know not where the subject has been touched with such fine and keen imagination as here."—*Swinburne, Essays and Studies.*

"'There is a little man in Florence,' said Michael Angelo to Raphael of Andrea del Sarto, 'who, if he were employed on such great works as you are, would bring the sweat to your brow.'"—*Bocchi.*

From the Accademia, a few steps bring us to the *Piazza della S. Annunziata*, surrounded by arcades and decorated with busts of the Medicean Grand Dukes. It is adorned by an equestrian statue of Ferdinand I. by *Giovanni da Bologna* (made from cannon taken from the Turks by Knights of S. Stephen) and two bronze fountains by *Pietro Tacca*. The central door on the left leads to the *Foundling*

Hospital—Spedale degli Innocenti—founded in 1421. It contains several good pictures, especially :—

Piero di Cosimo. Elizabeth of Hungary offering roses to the Infant Jesus.

Filippo Lippi. The Infant Jesus brought to the Madonna by an angel.

In the *Chapel* of the Hospital is

Dom. Ghirlandajo. The Adoration of the Magi.

Over the door of the chapel is an Annunciation by *Luca della Robbia.*

The *Church of the SS. Annunziata* was built by the Order of Servites—"Servi di Maria," which was founded at Florence by seven noble Florentines, who used to meet daily to sing Ave Maria in the chapel of S. Zenobio, where the tower of Giotto now stands. It was built in 1250, but has been modernized. It is approached by a portico containing a lunette in mosaic of the Annunciation, by *Dav. Ghirlandajo.* This leads into a courtyard surrounded by precious frescoes now enclosed with glass. Beginning from the right, they are :—

1. *Il Rosso Fiorentino,* 1515. The Assumption.
2. *Jacopo Pontormo,* 1516. The Salutation.
3. *Francesco di Cristofano* (Francabigio), 1513. The Marriage of the Virgin.
4. *Andrea del Sarto.* The Birth of the Virgin.
5. *Id.* The Adoration of the Magi.
6. *Alessio Baldovinetti* (1422—99). The Nativity.
7. *Andrea del Sarto.* Children are healed of diseases by touching the garments of the Servite S. Filippo Benizzi, who died in 1285.
8. *Id.* A dead child is resuscitated on touching the bier of S. Filippo.
9. *Id.* A woman possessed of a demon is cured by S. Filippo.
10. *Id.* Some men who insult S. Filippo are destroyed by lightning.

11. *Id.* S. Filippo, on his way to Viterbo, divides his cloak with a beggar.
12. *Cosimo Rosselli* (1439—1506). S. Filippo assumes the habit of the Order.

The Interior of the Annunziata used to be hung (like the still unaltered church of S. Maria delle Grazie near Mantua) with waxen images of eminent living as well as dead persons, suspended from the ceiling. On one side were the citizens (amongst them Lorenzo de' Medici), on the other popes and foreign potentates. Beginning on the right—

In the *1st Chapel* is :—

Jacopo da Empoli. The Virgin with saints.

In the *5th Chapel*—

The Tomb of Orlando de' Medici by *Simone di Betto*, brother of Donatello.

In the *6th Chapel*—

The Grave of Stradone the painter, 1536—1605.

In the *Right Transept*—

The Tomb of *Baccio Bandinelli*, being a Pietà from his own hand.

In the *Tribune*—

The Tomb of the Senator Donato dell'Antella, who became a Servite late in life, ob. 1666, by *Gio. Batt. Foggini;* and that of Angiolo Marzi Medici, Bishop of Arezzo, ob. 1546, by *F. di San Gallo.* In the Cappella del Soccorso, behind the high altar, is the tomb of Giovanni da Bologna. The altar-piece, of the Resurrection, is by *Passignano.* The choir stalls are by *Baccio d'Agnolo*, as also is the ciborio.

In the *next Chapel* is—

Ang. Bronzino. The Resurrection.

2nd Chapel (descending the church)—

Perugino. The Assumption.

Last Chapel (of the Annunciation, built by Pietro de Medici)—

Pietro Cavallini. The Annunciation, supposed to have been finished by angelic hands.

The crucifix here is *Giuliano di S. Gallo*, the figure of the Infant Jesus by *Baccio Bandinelli.*

The large *Cloister*, built by Simone Pollajuolo, is surrounded with frescoes by *Poccetti.* Over the door leading into the church is the charming fresco of

Andrea del Sarto, called La Madonna del Sacco.

Opening into the cloister is the *Cappella dei Pittori*, where the Company of Painters, or Guild of S. Luke, used to hold their meetings. Over the altar are some small pictures by *Fra Angelico.* Jacopo Pontormo, Franciabigio, Benvenuto Cellini, and Lorenzo Bartolini, are buried here.

(Behind the Annunziata runs the Via S. Sebastiano, which contains a beautiful piece of Luca della Robbia over a door leading to a cloister which belonged to S. Piero Maggiore. Here, at the corner of the Via della Mandorla, is the house of Andrea del Sarto, afterwards inhabited by Fed. Zucchero.

About the centre of the street is the *Palazzo Capponi*, built by Fontana. It contains a few good pictures. The nearly-opposite *Palazzo Velluti Zuti* was inhabited by Prince Charles Edward.)

From the left corner of the Piazza della Annunziata, the Via dei Fibbiai leads into the Via degli Alfani. The swaddled babies over doors on the left of this street mark property of the Ospedale degli Innocenti.

On the right (turning left) are the remains of the *Monastery of S. Maria degli Angeli.* In the cloisters are frescoes

by *Andrea Castagno* and *Dom. Ghirlandajo.* The Monastery was founded c. 1293 by Fra Guittone d'Arezzo, a poet whom Dante introduces as mentioned by another poet, Buongiunta of Lucca :—

"Ma di, s'io veggio quì colui, che fuore
Trasse le nuove rime, cominciando,
'Donne ch' avete intelletto d'amorè?'
Ed io a lui : 'Io mi son un, che, quando
Amore spira, noto ; ed a quel modo
Che detta entro, vo significando.'
'O Frate, issa veggio,' diss' egli, 'il nodo
Che'l notaio, e Guittone, e me ritenne
Di qua dal dolce stil nuovo, ch' i' odo.
Io veggio ben, come le vostre penne
Diretro al dittator sen vanno strette
Che delle nostre certo non avvenne ;
E qual più a gradire oltre si mette,
Non vede più dall' uno all' altro stilo.'
E quasi contentato si tacette."—*Purg.* xxiv. 49.

Opposite this monastery is the *Palazzo Guigni* built from designs of Ammanati.

Crossing the *Via della Pergola*, which contains the well-known Teatro della Pergola, and where an inscription marks the house in which Benvenuto cast his Perseus, we reach the *Via dei Pinti.* Turning down it to the left, we pass, on the right, the *Convent of S. Maddalena de' Pazzi*, so called from a Florentine nun canonized in 1670. She is buried in the left transept of the church.

In the *2nd Chapel* on the left is—

Cosimo Rosselli. The Coronation of the Virgin.

In the *4th Chapel* on the left—

Raffaellino del Garbo. S. Ignatius, S. Roch, and S. Sebastian : the latter carved in wood.

Turning round the outer wall of the Convent, a door in the Via della Colonna gives admission to the Chapter House, which contains a very beautiful fresco by *Perugino*, of the Crucifixion. S. John and S. Benedict stand on the right, the Virgin and S. Bernard on the left.

"The landscape of Perugino, for grace and purity, is unrivalled; and the more interesting because in him certainly whatever limits are set to the rendering of nature proceed not from incapacity. In the landscape of S. Maria Maddalena there is more variety than is usual with him.

"A gentle river winds round the bases of rocky hills, a river like our own Wye or Tees in their loveliest reaches; level meadows stretch away on its opposite side; mounds set with slender-stemmed foliage occupy the nearer ground, a small village with its simple spire peeps from the forest at the end of the valley.—*Ruskin's Modern Painters*, ii. 207.

(The Borgo de' Pinti continues to the Porta Pinti, just outside which is the *Protestant Cemetery*. It was formerly a lovely spot, backed by the old walls of the city, but these have now been removed, and the place is encircled by dusty high-roads. Here, amid many minor English poets, Elizabeth Barrett-Browning, Arthur Clough, &c., rest the remains of one of the greatest masters of the English language, Walter Savage Landor, who died at No. 2671, Via Nunziatina, on Sept. 17, 1864.

"Come back in sleep, for in the life
Where thou art not
We find none like thee. Time and strife
And the world's lot

Move thee no more; but love at least
And reverent heart
May move thee, royal and released
Soul, as thou art.

And thou, his Florence, to thy trust
Receive and keep,
Keep safe his dedicated dust,
His sacred sleep.

So shall thy lovers, come from far,
Mix with thy name,
As morning-star with evening-star,
His faultless fame."—*Swinburne.*

Following the Via della Colonna for a short distance, we reach the new *Piazza d'Azeglio*, planted with trees and flowers. Hence the Via S. Ambrogio leads to the *Church of S. Ambrogio.* In the Cappella della Misericordia, to the left of the high altar, is the master-piece of *Cosimo Rosselli*, 1476, a fresco in honour of a transubstantiation-miracle which occurred in Florence. The altar in this chapel is a beautiful work of *Mino da Fiesole* of c. 1462, and encloses an ampulla containing the blood of which the story is told in its relief.

"On the festa of San Firenze, A.D. 1230, an old priest named Uguccione, who belonged to the Convent of Sant' Ambrogio, after saying mass and consecrating the body of Christ, neglected to clean the sacred vessel, and found on the next day that the miracle of transubstantiation had taken place, and that the chalice contained living blood compressed and incarnate. This being manifest to all the nuns of the said monastery, as well as to many neighbours, the Bishop of Florence, and the clergy, was noised abroad, and attracted crowds of devout citizens to see it; after which the blood was removed from the chalice to an 'ampulla' of crystal, which has ever since been shown to the multitude with great veneration."—*Villari*, lib. vi. ch. 8.

Against a house near this church is a beautiful terra-cotta shrine of S. Zenobio, and, beneath it, an inscription in honour of "the Immortal Pius VII." having given his benediction on that spot. In the neighbouring Via de' Pilastri a terrible tragedy occurred in 1639.

"In the reign of Ferdinand II., there lived here an elderly Florentine gentleman, Giustino Canacci, who had been twice married, and his second wife, Caterina, was celebrated for her beauty and virtue. Jacopo Salviati, Duke of San Giuliano, was among her admirers, which excited the jealousy of his duchess, Veronica Cibo, a princess of Massa. She determined to get rid of one she thought a rival, and Caterina, having unfortunately incurred the hatred of her step-son, Bartolommeo Canacci, he consented to guide three assassins, hired by the duchess, to this house, where Caterina was one evening entertaining some of her friends. Here they murdered her, with her maid, who remained beside her mistress when the rest of the party had taken flight. Caterina's head was then cut off and taken to the duchess, who concealed it in a bason of clean linen, which it was customary to place in her husband's apartment on the first day of the year. The duke uncovered the bason, and nearly fainted away on seeing its contents. Though the crime was of so heinous a nature, Bartolommeo Canacci alone suffered punishment; he was seized and beheaded, whilst the rest of the culprits escaped; the duchess left Florence, in greater dread of the fury of the populace than the justice of the tribunals. A well in the Via de Pentolini still exists into which the body of Bartolommeo Canacci is said to have been thrown."—*Horner.*

Following (from S. Ambrogio) the Via Pietra Piana, we reach (right) the *Via S. Egidio*, where the chronicler Dino Compagni lived, and where Lorenzo Ghiberti cast the bronze gates of the baptistery.

Just opposite the house of Ghiberti, is the *Hospital of S. Maria Nuova*, founded by Folco Portinari, father of Dante's Beatrice. The work was suggested to him by his servant Monna Tessa, who began it by receiving sick persons and nursing them in a room in her master's house. The Hospital greatly increased and altered in after years.

Over the door of the church is the Coronation of the Virgin by *Dello*. On the right of the entrance is a fresco by Lorenzo de' Bicci, representing Michele de Panzano, Governor of the Hospital, kneeling at the feet of Martin V. to receive the confirmation of its privileges. Pope Eugenius

IV., then a cardinal, is seen in the blue robes of the Canons of S. Giorgio in Alge. On the left is another fresco of Panzano receiving a brief from the Pope, in front of the church of S. Maria Nuova. The ornament over the present door is seen in the fresco. The rest of the frescoes in this portico are by *Pomerancio*, except the Annunciation at the end, which is by *Taddeo Zucchero*.

In the interior, on the right, is the monument of the founder. His family are represented in a picture by *Hugo Van der Goes*. A Magdalen is by *Andrea Castagno*; S. Egidio discovered in his cave is by *Giunto Gemignano*.

In the *Cloister* are, a relief believed to represent the good Monna Tessa, and a tabernacle by *Giovanni di S. Giovanni*. In the *Garden* are injured remains of a fresco of the Last Judgment, begun by *Fra Bartolommeo*, and finished by *Mariotto Albertinelli*.

Hence, turning left down the Via de' Servi, we find ourselves at the Duomo.

CHAPTER LI.

THIRD EXCURSION.

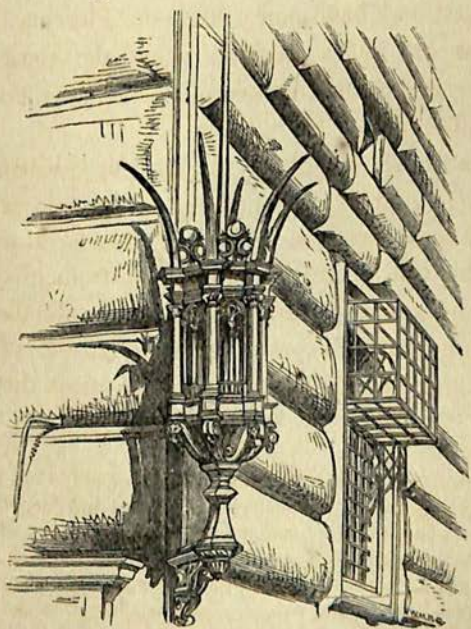
ASCENDING the Via Tornabuoni, — which is the gayest and handsomest street in Florence, where the best clubs and caffés are, and where the most beautiful flowers are sold at the street-corners,—we pass, on the right, the magnificent

Palazzo Strozzi, begun in 1489, for the merchant Filippo Strozzi, from designs of Benedetto da Majano, which were continued by Il Cronaca. The palace is faced with rough-hewn stone, which, instead of detracting from, gives, by contrast, an appearance of extra finish to the details. At the corners are beautiful specimens by *Caparrà*, of the iron *Fanale*, which were only allowed to the most distinguished citizens.

"The flowers they sell on the stone bench round its old wall, underneath the huge irons in which flags have flaunted and torches burned for hundreds of years on triumphal occasions—the sheaves of lily of the valley, white lilac, white narcissus, already abundant and scenting all the air in the first cold days of April—seem scarcely more evanescent than the crowd of men and women who have bloomed and passed and gone into darkness while the old wall has stood fast, without getting so much as a wrinkle or line chiseled by age upon its rugged stones."—*Blackwood*, D. CCV.

"Perhaps the most satisfactory of the Florentine palaces, as a whole and complete design, is the Strozzi, designed by Cronaca (1454—1509). It is a rectangle, 190 feet by 138; like all the rest, in three stories,

measuring together upwards of 100 feet in height. The cornice that crowns the whole is not so well designed as that of the Riccardi, but extremely well-proportioned to the bold simple building which it crowns, and the windows of the two upper stories are elegant in design, and appropriate to their situation. It may be that this palace is too massive and too gloomy for imitation; but, taking into account the age when it was built, and the necessity of security combined with purposes of state to which it was to be applied, it will be difficult to find a more faultless design in any city of modern Europe, or one which combines so harmoniously local and social characteristics with the elegance of classical details, a conjunction which has been practically the aim of almost every building of modern times, but very seldom so successfully attained as in this example."—*Fergusson.*



Fanale of the Palazzo Strozzi.

"Les palais des familles principales de Florence sont bâtis comme des espèces de forteresses, d'où l'on pouvait se défendre; on voit encore à l'extérieur les anneaux de fer auxquels les étendards de chaque parti devaient être attachés; enfin, tout y était arrangé bien plus pour maintenir

les forces individuelles, que pour les réunir toutes dans l'intérêt commun. On dirait que la ville est bâtie pour la guerre civile."—*Madame de Staël, Corinne.*

The interior of the palace (only shown on Wednesdays, from 11 to 1) is a handsome specimen of a noble Florentine residence. It contains:—

1st Room.—

Mino de Fiesole. Bust of Niccolò Strozzi.

Donatello. Statuette of S. J. Baptist—absurdly old for one who must have died at 32.

Filippino Lippi. The Annunciation.

2nd Room.—

Desiderio da Settignano. Bust of Marietta Palla Strozzi, wife of Celio Calcagnini di Ferrara.

"It stands upon a broad band of marble, upon which two recumbent figures and little genii are sculptured in low relief with 'ottimo gusto.' The face, though not beautiful, is full of character; the 'coiffure' is rich and novel in effect, and the pattern of the brocaded dress is delicately worked out in the marble. It would be difficult to point out a bust which more thoroughly combines those peculiar features of the best 'quattro-cento' work, high technical excellence, refinement of taste, delicacy of treatment, and purity of design."—*Perkin's Tuscan Sculptors.*

* *Titian.* "La Puttina," a daughter of Roberto Strozzi, a girl feeding her dog," painted in 1542, much restored, but very charming. It was of this picture that Pietro Aretino wrote to Titian that it required "knowledge almost divine to comprehend all its beauties," and that it left him "in a state of astonishment which deprived him of the power of speech."

* *Leonardo da Vinci.* A most beautiful portrait of a female Strozzi, in a black dress and pearl necklace, holding a book—the background green.

Pollajuolo. Portrait of the murdered Giuliano de' Medici, taken after death.

Sustermanns. Giov. Batt. Strozzi, with his wife (a Martelli) and children.

Andrea del Sarto. Small Holy Family.

Perugino. The Garden of Gethsemane—very beautiful, but the angel unnecessarily supported by a little island in the sky.

3rd Room.—

Benedetto da Majano. Bust of Filippo Strozzi the Elder.
Copy of a Titian at Vienna. Portrait of Filippo Strozzi the Younger.
Alessandro Allori. Portraits of Piero, Roberto (father of the Puttina), and Leone Strozzi, sons of Filippo.
Lorenzo di Credi (Over entrance door). Holy Family.
Perugino (Over further door). Holy Family.

4th Room.—

Salvator Rosa. Two Landscapes.
* *Ang. Bronzino.* Portrait of Cardinal Bembo when young.
* *Raffaelle.* Portrait of the poet Ludovico Martelli.
P. Veronese. Portrait of Pope Paul III.
Caravaggio. Gamblers.

Behind the palace, in the Piazza delle Cipolle, is the more ancient Palace of the Strozzi family.

The Church of S. Gaetano, on the left of the Via Tornabuoni, faces the *Palazzo Antinori*, built by *Giuliano di S. Gallo.*

Hence the Via Rondinelli leads to the junction of the Via Cerretani and the Via dei Banchi. Turning down the latter (left) we reach the *Piazza di S. Maria Novella.*

This square was first laid out at the request of S. Pietro Martire, who wished for a large space where he could preach in the open air. In 1563, Cosimo I. introduced chariot-races here, in which the existing obelisks served as the goals: they rest on tortoises, and are surmounted with lilies by *Giovanni da Bologna.* The *Croce al Trebbio*, in a small piazza on the right, is a column commemorating a fight which took place with the Paterini, heretics against whom S. Pietro was preaching. It originally bore a statue of S. Peter Martyr, but now sustains a crucifix, picturesquely roofed over.

The arcade facing the church belongs to the *Hospital of S. Paolo.* It is adorned with medallions by *Luca* and *Andrea della Robbia:* the two at the ends are portraits of the artists themselves. A relief over a door, at the end of the arcade

Croce al Trebbio.

(inside), commemorates a meeting between S. Francis and S. Dominic, which is said to have taken place on this spot.

(The neighbouring *Church* (in the Via del Palazzuolo just behind) *of the Vanchetone,* is so called from the character of the confraternity who possessed it—*Vanno chetone*—they go in silence. It contains a black image of the Madonna, given by the Medici, two busts of boys by *Donatello*, on either side the sacristy, and the skeleton of Ippolito Galantini, a member of the Order.)

The *Church of S. Maria Novella* was begun 1229, on the site of an earlier building called S. Maria tra le Vigne. It was completed in 70 years, and, from its beauty, was called by Michael Angelo, *La Sposa*, or the bride. The façade of the church, of white and red marble and serpentine, is from designs of *Leon Battista Alberti*, and was not finished till

1470. Over the doors are frescoes by *Ulisse Ciocchi.* On the right there is a small cloister, surrounded by arches containing tombs.

Within, the church is a Latin cross. It is the best of the Florentine churches, yet quite spoilt by the brown-and-white wash, with which it is bedaubed. Over the entrance is a Crucifix by *Puccio Capanna.* On the right is a fresco of the Trinity, with the Virgin and S. John, and kneeling donors, by *Masaccio.* On the left is the Annunciation.

Proceeding round the church from the right, we have—

1*st Altar. Girolamo Macchietti,* the Martyrdom of S. Lorenzo. The four succeeding altars have pictures by *Giov. Batt. Naldini,* a pupil of Bronzino. On either side of the altar dedicated to S. Thomas à Becket are two fifteenth-century monuments of the Minerbetti family, who claimed kindred with the saint. Over the last altar in this aisle is a picture by *Jacopo Ligozzi* (1543—1627), representing the resuscitation of a dead child, by S. Raymond of Penaforte. Close by is the tomb by *Romolo di Taddeo da Fiesole,* of Giov. Batt. Ricasoli, Bishop of Cortona, the trusted counsellor of Cosimo I. He was sent to France in 1557, charged to poison the Grand Duke's enemy, Piero Strozzi, but was forced to fly with the deed unfulfilled, and was henceforth known as the "Vescovo dell' Ampollina," the Bishop of the Poison-cup. He died in 1572.

Entering the *Right Transept* is a terra-cotta bust of the Archbishop Antonino. Above is a fine Gothic monument to Tedice Aliotti, Bishop of Fiesole, 1356. A large fresco beyond this tomb ornaments the tomb of Joseph, Patriarch of Constantinople, who died 1440, during the Council of Florence, under Eugenius IV. Above it is a canopied monument to Fra Aldobrandini Cavalcanti of Florence, who died in 1229; his figure lies not on the tomb, but in front of it. At the end of the transept is the Cappella Ruccellai, approached by steps, at the top of which is the tomb of Paolo Ruccellai, father of the Giovanni Ruccellai at whose expense the façade of the church was built. Here is the famous Madonna of *Cimabue.*

"You will gaze on it with interest, if not with admiration, for, independently of pictorial merit, it is linked with history. Charles of Anjou, King of Naples, passing through Florence while he was engaged in painting it, was taken to see it at the artist's bottega,

or studio—as it would now be termed, outside the Porta S. Piero; rumour had been busy, but no one had as yet obtained a glimpse of it,—all Florence crowded in after him—nothing like it had till then been seen in Tuscany, and, when finished, it was carried in solemn procession to the church, followed by the whole population, and with such triumph and rejoicings that the quarter where the painter dwelt obtained the name, which it has ever since retained, of Borgo Allegri. Nor can I think that this enthusiasm was solely excited by a comparative superiority to contemporary art; it has a character of its own, and once seen, stands out from the crowd of Madonnas, individual and distinct. The type is still the Byzantine, intellectualized perhaps, yet neither beautiful nor graceful, but there is a dignity and a majesty in her mien, and an expression of inward pondering and sad anticipation rising from her heart to her eyes as they meet yours, which one cannot forget. The Child too, blessing with his right hand, is full of the Deity, and the first object in the picture, a propriety seldom lost sight of by the older Christian painters. And the attendant angels, though as like as twins, have much grace and sweetness."—*Lindsay's Christian Art.*

"Ascend the right stair from the farther nave
To muse in a small chapel scarcely lit
By Cimabue's Virgin. Bright and brave,
That picture was accounted, mark, of old;
A king stood bare before its sovran grace,
A reverent people shouted to behold
The picture, not the king, and even the place
Containing such a miracle grew bold,
Named the glad Borgo from that beauteous face
Which thrilled the artist, after work, to think
His own ideal Mary-smile should stand
So very near him,—he, within the brink
Of all that glory, let in by his hand
With too divine a rashness! Yet none shrink
Who come to gaze here now; albeit 'twas planned
Sublimely in the thought's simplicity:
The Lady, throned in empyreal state,
Minds only the young Babe upon her knee,
While sidelong angels bear the royal weight,
Prostrated meekly, smiling tenderly
Oblivion of their wings; the Child thereat
Stretching its hand like God. If any should,
Because of some stiff draperies and loose joints,
Gaze scorn down from the heights of Raphaelhood

On Cimabue's picture,—Heaven anoints
The head of no such critic, and his blood
The poet's curse strikes full on and appoints
To ague and cold spasms for evermore.
A noble picture! worthy of the shout
Wherewith along the streets the people bore
Its cherub-faces which the sun threw out
Until they stooped and entered the church door."

Eliz. Barrett-Browning.

At the corner of the chapel, on the right, is the monument—with angels drawing back the curtain from her sleeping figure—of the Beata Villana, daughter of Andrea di Messer Lapo, who married one of the Benintendi, and fled from the world because, when looking at herself in the glass from vanity, she saw a demon dressed in her fine clothes. She died in the odour of sanctity, 1360, aged 28. The other pictures in this chapel are, (right) S. Lucia, by *Benedetto Ghirlandajo*, and (left) the Martyrdom of S. Catherine, by *Giuliano Bugiardini* (1471—1554).

The *1st Chapel* on a line with the high altar has (right) a rude bas-relief of S. Gregory blessing its founder.

The next *Chapel, of the Strozzi*, contains the tomb of Filippo Strozzi, builder of the Strozzi Palace, by *Benedetto da Majano*. The frescoes, much injured by retouching, relate to the lives of S. Philip and S. John the Evangelist, and are by *Filippino Lippi*. On the right wall S. Philip exorcises a poisonous dragon, which had been worshipped as Mars by the people of Hierapolis in Phrygia: in the lunette above he is crucified by the priests of the dragon. On the left S. John raises to life Drusiana, a woman of Ephesus, who had been full of good works. On the ceiling are the Patriarchs. S. Philip and S. John are represented, with the Virgin and Child, in the beautiful stained glass of the window.

The *High Altar* covers the remains of the Beato Giovanni di Salerno, the Dominican founder of the church. The *Choir* was originally the chapel of the Ricci, and was decorated at their expense with frescoes, by *Andrea Orcagna*, but these were afterwards painted over with the stories of the Virgin and S. John Baptist, by *Domenico Ghirlandajo*, who was employed by Giovanni Tornabuoni. On either side of the window are portraits of Tornabuoni and his wife. The window itself is filled with stained glass by *Alessandro Fiorentino*, 1491. The stalls of the choir were designed by *Vasari*.

The next Chapel is the *Cappella Gondi*, which contains a crucifix by *Filippo Brunelleschi*.

"Donato had completed a crucifix in wood, which was placed in the church of Santa Croce, and he desired to have the opinion of Filippo

Brunelleschi respecting his work ; but he repented of having asked it, since Filippo replied that he had placed a clown upon the cross. And from this time there arose the saying of, 'Take wood, then, and make one thyself.' Thereupon Filippo, who never suffered himself to be irritated by anything said to him, however well calculated to provoke him to anger, kept silence for several months, meanwhile preparing a crucifix, also in wood, and of similar size with that of Donato's, but of such excellence, so well designed, and so carefully executed, that when Donato, having been sent forward to his house by Filippo, who intended him a surprise, beheld the work (the undertaking of which by Filippo was entirely unknown to him) he was utterly confounded; and, having in his hand an apron, full of eggs and other things on which his friend and himself were to dine together, he suffered the whole to fall to the ground, while he regarded the work before him in the very extremity of amazement. The artistic and ingenious manner in which Filippo had disposed and united the legs, trunk, and arms of the figure, was alike obvious and surprising to Donato, who not only confessed himself conquered, but declared the work a miracle."—*Vasari.*

Next comes the *Cappella dè Gaddi*, with the raising of Jairus' daughter, by *Bronzino*, and two reliefs, by *Giovanni dell' Opera*, over tombs of the Gaddi. The chapel at the end of the left transept is a second *Cappella Strozzi*, and contains the relics of the Beato Alessio degli Strozzi. The walls have frescoes of the Last Judgment and Hell, by *Andrea* and *Bernardo Orcagna.*

"Ceci est bien autre chose que l'enfer du Campo-Santo de Pise ; ici se retrouve toute la topographie de l'enfer dantesque, autant du moins que la surface dont le peintre pouvait disposer le lui a permis. Ainsi il n'y a pas eu place dans le champ de la fresque pour les hypocrites, mais le nom est écrit à l'extrémité du tableau, et montre l'intention où eût été le peintre de les y faire entrer si l'espace ne lui avait manqué. Du reste, rien n'est déguisé ou dissimulé de ce qu'il y a de plus cru et parfois de plus grossier dans le peintre de certains supplices ; la rixe de maître Adam, le faux monnayeur hydropique et haletant de soif, est représentée au naturel ; ou dirait un duel de boxeurs. Les flatteurs sont plongés dans l'espèce de fange par laquelle Dante a voulu exprimer tout son degoût pour les âmes infectées de ce vice qui *empeste les cours.*

"Ce qui est plus étrange, là, dans une chapelle, le pinceau du peintre n'a pas craint de reproduire cette bizarre alliance du dogme chrétien et des fables païennes que s'était permise le poëte, docile au génie de son temps, et qui étonne encore plus quand on la voit que quand on la lit. Ainsi les *centaures* poursuivent, sur les murs de Santa-Maria Novella, comme dans *la Divine Comédie*, les violents et les percent de

flèches; les *harpies*, souvenirs profanes de l'*Enéide*, où elles sont plus à leur place que dans l'épopée catholique, sont perchées sur les tristes rameaux d'ou elles jettent des plaintes lugubres; enfin les *furies* se dressent au-dessus de l'abîme sur la tour embrasée.

"En face de l'enfer, Orgagna a représenté la gloire du paradis. Les cercles célestes de Dante ne se prêtaient pas à la peinture comme les *bolge* infernales. Orcagna n'a donc pu suivre ici avec la même fidélité la fantaisie du poëte. Cependant, ce qui domine ces sortes de tableaux au moyen âge, savoir, la glorification de la Vierge, est aussi ce qui couronne le grand tableau de Dante."—*Ampère.*

The restored altar-piece, by *Andrea Orcagna*, represents S. Dominic presented to the Virgin. Beneath the steps leading to this chapel is an Entombment, by *Giottino*, and, above, the portrait of a Bishop of Fiesole, 1348, who is buried here.

The *Sacristy*, by *Fra Jacopo Talenti*, has a beautiful lavatory by *Luca della Robbia.* One of the twelve banners is preserved here, which S. Peter Martyr presented to his twelve captains when he sent them forth, on Ascension Day, 1244, to extirpate the Paterini. At the corner of the transept is a vase, from Impruneta, resting on a marble figure by Michael Angelo.

Entering the *Left Aisle*, beneath the first altar are the bones of the Beata Villana. Above, is a picture of the Dominican Missionary, S. Hyacinth, by *Bronzino.* At the end of this aisle is a monument to Antonio Strozzi by *Andrea di Fiesole.* The pulpit was made by *Maestro Lazaro*, from designs of *Brunelleschi.*

The *Chiostro Verde* is supported by handsome pillars, but much spoilt by paint. It is surrounded by frescoes. On the right of the entrance from the church are some Dominican saints, by *Spinello Aretino.* The left wall, as far as the Sacrifice of Noah, is by *Paolo Uccello*, the remaining twenty-four pictures by *Dello Delli*, 1401. They are painted in green, whence the name of the cloister.

On the right, two windows with beautiful tracery, are those of the *Cappella degli Spagnuoli*, used for the attendants of Eleanora of Toledo, wife of Cosimo I. It was built for Buonamico Guidalotti in the fourteenth century, by the Dominican monk *Fra Jacopo de' Talenti da Nipozzano.* It

is covered with frescoes, attributed to *Taddeo Gaddi* and *Simone Memmi*. On the eastern wall are the Crucifixion, the Bearing of the Cross, and the Descent into Hades. On the left is the Apotheosis of S. Thomas Aquinas; on the right the Church Militant, defended by the Dominicans.

"The subjects (said to have been selected by Fra Jacopo Passavanti), are chosen with a depth of thought, a propriety and taste, to which those of the Camera della Segnatura, painted by Raphael in the Vatican, afford the only parallel example. Each composition is perfect in itself, yet each derives significance from juxta-position with its neighbour, and one idea pervades the whole, the Unity of the Body of Christ, the Church, and the glory of the Order of S. Dominic as the defenders and preservers of that Unity. This chapel, therefore, is to the Dominicans what the church of Assisi is to the Franciscans, the graphic mirror of their spirit, the apotheosis of their fame."—*Lindsay's Christian Art.*

"Les admirables fresques de cette chapelle, dont les auteurs sont Taddeo Gaddi et Siméon Memmi, montrent à l'œil ce mélange d'histoire et d'allégorie, ce caractère à la fois encyclopédique et symbolique qui appartient à l'œuvre de Dante, ainsi qu'à beaucoup d'autres poëmes du moyen âge, conçus dans le même esprit, mais non avec le même génie. Siméon Memmi a fait une peinture de la société civile et ecclésiastique : toutes les conditions sociales sont rassemblées dans ce tableau, qui est comme une immense revue de l'humanité. Le pape et l'empereur figurent au centre, selon le système de Dante ; les portraits des personnages célèbres du temps s'y trouvent ; on y voit des personnages purement allégoriques, où dont l'image est prise pour une allégorie sans cesser d'être un portrait. Laure représente la volonté dans la peinture de Memmi, comme Béatrice la contemplation dans l'œuvre de Dante.

"On peut remarquer que Dante a coutume de choisir dans l'histoire un personnage comme type d'une qualité, d'un vice, d'une science, et emploie tour à tour ce procédé et l'allégorie pour réaliser une abstraction. De même, dans la fresque de Taddeo Gaddi, quatorze sciences ou arts sont exprimés par des figures de femmes, au-dessous desquelles sont placés des personnages typiques qui sont des symboles historiques de chaque science. La première est le droit civil avec Justinien ; le droit canonique ne vient qu'après. Cet ordre est bien dans les idées politiques de Dante. La grande part qu'il voulait faire dans ce monde au pouvoir impérial l'a porté à choisir aussi Justinien pour représenter la Justice dans Mercure, planète où il a placé la récompense de cette vertu, en dépit de ce que la morale et l'orthodoxie pouvaient reprocher à l'époux de Théodora.

"Dans ces peintures, on retrouve donc sans cesse des conceptions semblables à celles de Dante, ou inspirées par elles; ou remonte à lui comme à une source; ou on descend vers lui comme à une mer qui a reçu dans son sein tous les courants d'idées qui ont alimenté l'art au moyen âge."—*Ampère.*

"Taddeo Gaddi a représenté la philosophie, quatorze femmes, qui sont les sept sciences profanes et les sept sciences sacrées, toutes rangées sur une seule ligne, chacune assise dans une chaire gothique richement ornementée, chacune ayant à ses pieds le grand homme qui lui a servi d'interprète; au-dessus d'elles, dans une chaire plus délicate encore et plus ornée, saint Thomas, le roi de toute science, foulant aux pieds les trois grands hérétiques, Arius, Sabellius, Averrhoes, pendant qu'à ses côtés les prophètes de l'ancienne loi et les apôtres de la nouvelle siégent gravement avec leurs insignes et que, dans l'espace arrondi sur leurs têtes, des anges et des vertus symétriquement posés apportent des livres; des fleurs et des flammes. Sujet, ordonnance, architecture, personnages, la fresque entière ressemble au portail sculpté d'une cathédrale.—Toute pareille et encore plus symbolique est la fresque de Simone Memmi, qui, en regard, représente l'Église. Il s'agit de figurer là toute l'institution chrétienne, et l'allégorie y est poussée jusqu'au calembour. Sur le flanc de Santa Maria di Fiore, qui est l'Église, le pape, entouré de cardinaux et de dignitaires, voit à ses pieds la communauté des fidèles, petit troupeau de brebis couchées que défend la fidèle milice dominicaine. Les uns, chiens du Seigneur (*Domini canes*), étranglent les loups hérétiques. D'autres, prédicateurs, exhortent et convertissent. La procession tourne, et l'œil remontant aperçoit les vaines joies du monde, les danses frivoles, puis le repentir et la pénitence; plus loin, la porte céleste, gardée par saint Pierre, où passent les âmes rachetées, devenus petites et innocentes comme des enfants; puis le chœur pressé des bienheureux qui si continue dans le ciel par les anges, la Vierge, l'Agneau, entouré de quatre animaux symboliques, et le Père, au sommet du cintre, ralliant et attirant à lui la foule triomphante ou militante, echelonné depuis la terre jusqu'au ciel.—Les deux peintures sont en face l'une de l'autre et font une sorte d'abrégé de la théologie dominicaine; mais elles ne sont pas autre chose; la théologie n'est pas la peinture, pas plus qu'un emblème n'est un corps."—*Taine.*

In this chapel the popular Council of Eight held their meetings after the Rising of the Ciompi. Beyond the chapel is a fresco of the Madonna and Saints by *Simone Memmi.*

The *Great Cloister* is surrounded by frescoes relating to

the history of the Dominicans, and introducing many of the old buildings of Florence in their backgrounds. Between the large and small cloisters, in the tomb of the Marchesa Strozzi Ridolfi, are two frescoes by *Giotto*—the Meeting of Joachim and Anna at the Golden Gate, and the Birth of the Virgin.

"If you can be pleased with this, you can see Florence. But if not,—by all means amuse yourself there, if you find it amusing, as long as you like; you can never see it."—*Ruskin.*

Pope Martin V., after his acknowledgment by the Council of Constance, resided at S. Maria Novella from Feb. 1419, to Sept. 1420, as the guest of the commonwealth, in magnificent lodgings which were prepared for him adjoining the cloisters. The church was the scene of the Council of Florence, 1439, at which Pope Eugenius IV. presided in a mitre which was made for him by Lorenzo Ghiberti, encrusted with precious stones, and worth 30,000 florins.

(From the back of S. Maria Novella, the Via Nazionale leads (right) to the great ugly square, called *Piazza dell' Indipendenza.* It crosses the Via Faenza, where (turning left—on the right) is the secularized *Convent of S. Onofrio,* which contains the beautiful Cenacolo of *Raffaelle.* This fresco was formerly sometimes attributed to Neri de' Bicci, but all doubt as to its authorship has been set at rest by the discovery of Raffaelle's name on the border of S. Thomas' dress—"RAF. VRBJ. MDXV."

"Christ is in the centre; his right hand is raised, and he is about to speak; the left hand is laid, with extreme tenderness in the attitude and expression, on the shoulder of John, who reclines upon him. To the right of Christ is St. Peter, the head of the usual character; next to him St. Andrew, with flowing grey hair and long divided beard; St. James

minor, the head declined and resembling Christ; he holds a cup. St. Philip is seen in profile with a white beard. St. James major, at the extreme end of the table, looks out of the picture: Raphael has apparently represented himself in this apostle. On the left of Christ, after St. John, is St. Bartholomew; he holds a knife, and has the black beard and dark complexion usually given to him. Then Matthew, something like Peter, but milder and more refined. Thomas, young and handsome, pours wine into a cup; last, on the right, are Simon and Jude: Raphael has followed the tradition which supposes them young and kinsmen of our Saviour. Judas sits on a stool on the near side of the table, opposite to Christ, and while he dips his hand into the dish, he looks round to the spectators; he has the Jewish features, red hair and beard, and a bad expression. All have glories; but the glory round the head of Judas is much smaller than the others."—*Jameson's Sacred Art.*

In the same building with this fresco is the *Egyptian Museum*, which contains many curiosities of value. United with this is the *Etruscan Museum*, a very fine collection of vases, cippi, &c.)

Turning to the right from the Piazza, down the *Via della Scala*, a door on the right, with a frame-work of fruit and flowers, marks the entrance to the *Spezeria* of S. Maria Novella, where excellent liqueurs and scented and medicinal waters were made by the monks, and where they are still sold. The pretty, cool, frescoed halls, filled with sweet scents, are well worth visiting, and there is a chapel with lovely frescoes by *Spinello Aretino*, of the Washing of the Feet, the Last Supper, Our Saviour bearing his Cross, the Scourging, the Mocking, the Crucifixion, and the Deposition from the Cross.

The Via della Scala takes its name from the Foundling Hospital of *S. Maria della Scala*, founded by one Cione di Lapo de' Pollini. The children are brought up entirely by goats; when the children cry, the goats come and give them suck. On the outside of the chapel is an inscription, saying that 20,000 persons were buried there during

the plague of 1479. Further down the street, on the right, is the suppressed *Convent of S. Jacopo in Ripoli*, with a beautiful specimen of *Luca della Robbia* in the lunette over the church door.

Turning to the left, down the Via Oricellari, the high iron gates on the right are those of the *Rucellai Gardens*, where the Platonic Academy met, which was founded by Cosimo de' Medici—Pater Patriæ. The names of the Academicians are inscribed on a column in the garden: the statue of Polyphemus is by *Antonio Novelli*. Here Niccolò Macchiavelli recited his discourses on Livy, and Giovanni Rucellai read *Rosmunda*, one of the earliest Italian tragedies, to Leo X. Bianca Capello lived in the Palace (which was designed by *Leon Battisti Alberti*) before her marriage with Francesco I.

At the end of the parallel street, called Porta Prato, is the *Church of S. Lucia*, which contains a Nativity by *Dom. Ghirlandajo*, behind the high altar.

Beyond this are the *Cascine*, the charming characteristic park of Florence, delightful meadows alternating with groves of trees, chiefly ilex and pine, and intersected and encircled by delightful carriage-drives and walks. The sunny drive along the Arno is the most popular in winter, and lovely are the views, both towards Bellosguardo and looking back upon the town. In summer, people are glad to take refuge in the shadier avenues on the side towards the mountains. Carriages assemble, flowers are handed about, and all the gossip of the day is discussed in the piazza facing the Arno, near what was the favourite dairy-farm of the Grand-dukes.

"Les cochers prennent d'eux mêmes, et sans qu'on le leur dise, le chemin du Piazzone ; là ils arrêtent sans qu'on ait même besoin de leur faire signe.

"C'est que le Piazzone de Florence offre ce que n'offre peut-être aucune autre ville : une espèce de cercle en plein air, où chacun reçoit et rend ses visites ; il va sans dire que les visiteurs sont les hommes. Les femmes restent dans les voitures, les hommes vont de l'une à l'autre, causent à la portière, ceux-ci à pied, ceux-là à cheval, quelques-uns plus familiers montés sur le marchepied.

"C'est la que la vie se règle, que les coups d'œil s'echangent, que les rendez-vous se donnent.

"Au milieu de toutes ces voitures passent les fleuristes vous jetant des bouquets de roses et de violettes, dont elles iront le lendemain matin, au café, demander le prix aux hommes en leur présentant un œillet."—*Dumas.*

Returning, along the Borg' Ogni Santi—which runs parallel with, and very near to, the Arno—we pass the *Church of Ogni Santi*, also called San Salvador, with a beautiful group by *Luca della Robbia* over its door. On either side of the nave (near the middle) are frescoes, that on the left—by *Dom. Ghirlandajo*, 1480—represents S. Jerome ; that on the right—by *Sandro Botticelli*—is S. Augustine. The cupola is painted by *Giov. di S. Giovanni.* In the left transept is a Crucifix, by *Giotto ;* in the sacristy a Crucifixion, by *Niccolò di Pietro Gerini*, a pupil of Taddeo Gaddi.

From the left transept we enter the Cloisters, which have interesting frescoes relating to the life of S. Francis, by *Giov. di S. Giovanni* and *Jacopo Ligozzi.* In the Refectory is a grand fresco of the Last Supper, by *Dom. Ghirlandajo.*

In the Piazza Manin was the residence of Caroline Murat. Close to this is the entrance of the *Ponte alla Carraja*, built, as it now stands, in 1559, by *Ammanati*, for Cosimo I.

Hence the Lung' Arno Corsini brings us to the *Ponte SS. Trinità*, founded in 1353, by Lamberto Frescobaldi, but

several times rebuilt, the last time by *Ammanati.* Its proportions are exceedingly beautiful. Four statues of the Seasons decorate its parapets.

"I can but muse in hope upon this shore
Of golden Arno as it shoots away
Through Florence' heart beneath her bridges four:
Bent bridges, seeming to strain off like bows,
And tremble while the arrowy undertide
Shoots on and cleaves the marble as it goes,
And strikes up palace-walls on either side,
And froths the cornice out in glittering rows,
With doors and windows quaintly multiplied,
And terrace-sweeps, and gazers upon all,
By whom if flowers and kerchief were thrown out
From any lattice there, the same would fall
Into the river underneath, no doubt,
It runs so close and fast 'twixt wall and wall.
How beautiful! the mountains from without
In silence listen for the word said next."

Casa Guidi Windows, Eliz. Barrett-Browning.

In the Via Parione (No. 7), behind the Lung' Arno Corsini, is the entrance of the *Palazzo Corsini*, which contains a collection of pictures (open Tuesday, Thursday, and Saturday, from 10 to 3).

The wide staircase, adorned with a statue of Pope Clement XII. (Lorenzo Corsini, 1730—40), is exceedingly handsome, and leads to a great hall, which opens into a handsome suite of rooms filled with pictures. Amongst them are:—

1st Room.—

16. *Sustermanns.* Portrait of Ferdinand de' Medici, son of Cosimo III.
17. *Pontormo.* Male Portrait.
18. *Sustermanns.* Vittoria della Rovere, wife of Ferdinando de Medici.
20. *Sustermanns.* Christina of Lorraine, wife of Ferdinand II.

21. *Sustermanns.* Ferdinand II.

2nd Room.—

22. *Teniers.* Old man warming himself.

3rd Room.—

8. *Cigoli.* Head of the dead Christ—very beautiful.
19, 21. *Scibold, Christiano.* Portraits of the painter and his wife, extraordinarily powerful and human.
10. *Paris Bordone.* Man in Venetian costume.
17. *Sustermanns.* Portrait of Cardinal Neri Corsini.
23. *Giulio Romano.* Copy of the Violin Player of Raffaelle.
37. *Crist. Allori.* S. Andrea Corsini.
47. *Rid. Ghirlandajo.* Male Portrait.

4th Room:—

3. *Domenichino.* Portrait of Cardinal Filomarino.
*9. *Raffaelle.* Sketch of Julius II., with the holes pricked for transferring it to canvas.
18. *Luca Signorelli.* Virgin and Child, with S. Jerome and S. Bernard.
21. *Fra Bartolommeo,* 1511. Holy Family.
23. *Filippino Lippi.* Virgin and Child with angels.
*28. *Botticelli.* Virgin and Child with angels.
37. *Filippino Lippi.* Virgin and Child.
*40. *Carlo Dolce.* Poetry, said to be his masterpiece.
44. *Raffaellino del Garbo.* Virgin and Child and S. John.

5th (yellow) Room, amongst many family portraits:—

Neri Corsini. Captain of the Guard under Cosimo III., and afterwards Cardinal—who built the Corsini Palace at Rome.

6th Room.—

2. *Ang. Bronzino,* 1540. Portrait of Baccio Valori.
4. *Holbein.* Male Portrait.
6. *Ant. de Pollajuolo.* Male Portrait.
*8. *Sebastian del Piombo.* The Bearing of the Cross.

CHAPTER LII.

FLORENCE.

FOURTH EXCURSION. OLTR' ARNO.

ASCENDING the Lung' Arno Acciajuoli, we come to the *Ponte Vecchio*, the oldest and most picturesque bridge in Florence, built by *Taddeo Gaddi*, and covered with the shops of the goldsmiths, who were established here by Cosimo I. An open loggia on the middle of the bridge gives beautiful views up and down the river.

"Among the four bridges that span the river, the Ponte-Vecchio—that bridge which is covered with the shops of Jewellers and Goldsmiths—is a most enchanting feature in the scene. The space of one house, in the centre, being left open, the view beyond is shown as in a frame; and that precious glimpse of sky, and water, and rich buildings, shining so quietly among the huddled roofs and gables on the bridge, is exquisite. Above it, the Gallery of the Grand-Duke crosses the river. It was built to connect the two great Palaces by a secret passage; and it takes its jealous course among the streets and houses, with true despotism: going where it lists, and spurning every obstacle away, before it."—*Dickens.*

It was while Cosimo I. was making this passage, that he first saw the beautiful Camilla Martelli, daughter of one of the jewellers on the bridge, whom he made his mistress, and afterwards his wife. Her splendours were of short duration. His successor Francesco shut her up in the convent of the Murate, where she made herself so disagreeable that the

nuns offered Novenas to be relieved of her. The next Grand-Duke removed her to S. Monaca, but she was only allowed to come out once for the marriage of her daughter Virginia with the Duke of Modena, and died imbecile from disappointment.

At the end of the bridge was a Hospice of the Knights of Malta, where Ariosto stayed for six months in 1513, and where he made the acquaintance of the beautiful Alexandrina Benucci, who was then passing the first months of her widowhood in retirement there. Near this stood the statue of Mars, at the foot of which young Buondelmonti was killed.*

"O Buondelmonte, quanto mal fuggisti
Le nozze sue per gli altrui conforti!
Molti sarebber lieti, che son tristi,
Se Dio t'avesse conceduto ad Ema
La prima volta ch'a città venisti."—*Dante, Par.* xvi.

We have now entered the shady part of the town, known as *Oltr' Arno*. On the left is the old tower of the *Palazzo Manelli*, where Boccaccio frequently visited his friend Francesco de' Amanetti. Here (left) is the entrance of the *Via de' Bardi*, one of the oldest streets in Florence, but a great part of it has been lately destroyed to make the quay of Lung' Arno Torregiani. Among the buildings sacrificed was the interesting Chapel of S. Maria sopra l'Arno, which bore an inscription placed there by the handsome young Ippolito Buondelmonti, who, having made a secret marriage with Dianora de' Bardi, daughter of the hereditary enemy of his house, was surprised in climbing to her chamber by a ladder of ropes, and condemned to death as a robber, which he submitted to rather than betray his wife to the vengeance

* See Chap. I.

of her family. On the way to execution he implored to be led for the last time past the palace of the Bardi, where the lady rushed down and publicly claimed him as her husband. His heroism and her devotion so touched all parties at the time, that peace was restored to Florence for a season. It was from a sarcophagus attached to the wall of this chapel that a priest, who had concealed himself there, rose as a ghost, to terrify a bravo employed by the Duke of Athens.

The Bardi, to whom this street formerly belonged, were partners in the great bank of the Peruzzi, and failed with them for 900,000 florins, lent to Edward III. of England, for his invasion of France, and which were never repaid. They recovered, however, from these losses, and when the Duke of Athens ordered the hand of one of his servants to be amputated, Ricci de' Bardi joined the conspiracy which ended in the fall of the tyrant, and the Bardi were rewarded with a third share in the government. They lost this, by misuse of their power, but when Bishop Acciajuoli was sent to announce their exclusion from the government, the Bardi and other nobles barricaded Oltr' Arno, and were only subdued after a stout resistance.

"The Via de' Bardi extends from the Ponte Vecchio to the Piazza de' Mozzi at the head of the Ponte alle Grazie; its right-hand line of houses and walls being backed by the rather steep ascent which in the fifteenth century was known as the Hill of Bogoli, the famous stone-quarry whence the city got its pavement—of dangerously unstable consistence when penetrated by rains; its left-hand buildings flanking the river and making on their northern side a length of quaint, irregularly-pierced façade, of which the waters give a softened, loving reflection, as the sun begins to decline towards the western heights. But quaint as these buildings are, some of them seem to the historical memory a too modern substitute for the famous houses of the Bardi family, destroyed by popular rage in the middle of the fourteenth century.

"They were a proud and energetic stock, these Bardi: conspicuous

among those who clutched the sword in the earliest world-famous quarrels of Florentines with Florentines, when the narrow streets were darkened with the high towers of the nobles, and when the old tutelar god Mars, as he saw the gutters reddened with neighbours' blood, might well have smiled at the centuries of lip-service paid to his rival, the Baptist. But the Bardi hands were of the sort that not only clutch the sword-hilt with vigour, but love the more delicate pleasure of fingering metal: they were matched, too, with true Florentine eyes, capable of discerning that power was to be won by other means than by rending and riving, and by the middle of the fourteenth century we find them risen from their original condition of *popolani* to be possessors, by purchase, of lands and strongholds, and the feudal dignity of Counts of Vernio, disturbing to the jealousy of their republican fellow-citizens. These lordly purchases are explained by our seeing the Bardi disastrously signalized only a few years later, as standing in the very front of European commerce—the Christian Rothschilds of that time—undertaking to furnish specie for the wars of our Edward III., and having revenues 'in kind' made over to them; especially in wool, most precious of freights for Florentine galleys. Their august debtor left them with an august deficit, and alarmed Sicilian creditors made a too sudden demand for the payment of deposits, causing a ruinous shock to the credit of the Bardi and of the associated houses, which was felt as a commercial calamity all along the coasts of the Mediterranean. But, like more modern bankrupts, they did not, for all that, hide their heads in humiliation; on the contrary, they seem to have held them higher than ever, and to have been amongst the most arrogant of those *grandi*, who drew upon themselves the exasperation of the armed people in 1343. The Bardi, who had made themselves fast in their street between the two bridges, kept these narrow inlets, like panthers at bay, against the oncoming gonfalons of the people, and were only made to give way by an assault from the hill behind them. Their houses by the river, to the number of twenty-two (*palagi e case grandi*), were sacked and burnt, and many among the chief of those who bore the Bardi name were driven from the city. But an old Florentine family was many-rooted, and we find the Bardi maintaining importance and rising again and again to the surface of Florentine affairs in a more or less creditable manner, implying an untold family history that would have included even more vicissitudes and contrasts of dignity and disgrace, of wealth and poverty, than are usually seen on the background of wide kinship. But the Bardi never resumed their proprietorship in the old street on the banks of the river, which in 1492 had long been associated with other names of mark, and especially with the Neri, who possessed a considerable range of houses on the side towards the hill."—*Romola.*

The *Palazzo Capponi*, on the left of the street, was the residence of Niccolò d' Uzzano (1350—1433), three times Gonfalonier, who long resisted the power of the Medici. His daughter and heiress, Ginevra, married a Capponi. Just beyond is the *Palazzo Canigiani*, built in 1283, and once the Hospital of S. Lucia. Here Eletta de' Canigiani, the mother of Petrarch, was born. The adjoining *Church of S. Lucia de' Magnoli* has a Virgin with angels, a fine work of *Luca della Robbia*, over the door.

Beyond this, at the entrance of the Ponte alle Grazie, is the *Palazzo Torrigiani*, built by *Baccio d'Agnolo*, and containing a good collection of pictures.

1st Room.—

1. *Botticelli.* The Lady hunted in the Pineta of Ravenna, from Boccaccio's story of Nastagio.
7. *Ben. Gozzoli.* Triumph of David.
22. *Paolo Uccello.* The Expedition of the Argonauts.
24. *Id.* The Fable of Acca.

2nd Room.—

12. *Caravaggio.* The Deposition.

3rd Room.—

5. *Rud. Ghirlandajo.* The Madonna.
7. *Masaccio.* His own Portrait.
8. *F. Allori.* Portrait of Card. Ferdinando de' Medici.
9. *Leonardo da Vinci.* Portrait of Girolamo Benivieni.
10. *Santi di Tito.* Female Portrait.
11. *Luca Signorelli.* Portrait of himself.
35. *Garofalo.* Christ and the Woman of Samaria.

4th Room.—

7. *Raffaelle or Giulio Romano?* Madonna and Child.
8, 9. *Filippino Lippi.* The Story of Esther,—two sides of a *cassone*.
12. *Paul Veronese,* Portrait of Alessandro Alberti.
12. Portrait of Francesco Guicciardini.
16. *Bronzino.* Portrait of Eleanor of Toledo.
21, 22. *Filippino Lippi.* The Story of Esther and Haman.

5th Room.—

2. *Bronzino.* Portrait of Alessandro de' Medici.
4. *Guido Reni.* Lucrezia.
10. *Titian.* Male Portrait.

Close to the end of the *Piazza de' Renai*, which faces the Torregiani Palace, is the *Church of S. Niccolò sopra l'Arno*, before which the citizens assembled in 1529, to swear to defend Florence. It was in the belfry of this church that Michael Angelo concealed himself after the city was betrayed to the Imperialists, till Clement VII. had promised to pardon him the fortifications he had constructed. Over the altar of the church are some saints, by *Gentile da Fabriano*, being only the side-panels of a large picture which once existed here. In the sacristy is an injured fresco of S. Thomas receiving the Cintola, by *Ridolfo Ghirlandajo.*

The *Porta S. Niccolò* is the only one of the Florentine gates which remains exactly in its ancient state, and it retains its three tiers of arches.

(From near the entrance of the Via de' Bardi, a passage under an archway leads up the hill-side to the *Porta S. Giorgio*, passing, on the right, the house inhabited by Galileo. The gate dates from 1324, and has a fresco, by *Bernardo Daddi*, of the Virgin and Child throned, with S. George and S. Sigismund. The neighbouring *Fortezza di S. Giorgio*, or *Belvidere*, was built by Buontalenti for Ferdinand I. The Medici kept their treasures in a secret chamber beneath it.)

On the left of the street—Via Guicciardini—which faces the Ponte Vecchio, is the *Piazza S. Felicita*, where a pillar commemorates one of the murderous victories of S. Peter Martyr over the heretics called Paterini. The tribune of the *Church* belongs to the Guicciardini, and the historian Fran-

cesco Guicciardini is buried in front of the high altar. The first chapel on the right contains a Deposition, by *Jacopo Pontormo:* in the 5th chapel is a Madonna with Saints, by *Taddeo Gaddi.* In the sacristy is a picture of the Martyrdom of S. Felicitas and her sons attributed to *Neri de' Bicci.* In the chapter-house are frescoes, by *Cosimo Ulivelli* and *Agnolo Gheri*, and over the altar a Crucifixion, by *Niccolò Gerini.* The portico of the church contains some monuments from an old cemetery which existed here in earlier times, including the incised figure of Barduccio Barducci, ob. 1414, who was twice Gonfalonier, and an altar-tomb with a figure of Cardinal Luigi de' Rossi, 1519, by *Baccio di Montelupo.*

Now, on the left, we pass the *Palazzo Guicciardini*, nearly opposite to which a tablet marks the house where Macchiavelli died.

At the entrance (right) of the Via Maggio, a tablet on the wall of *Casa Guidi* is inscribed to the memory of an English poetess, who lived there for many years with her distinguished husband, and died there in 1861—"Elizabeth Barrett-Browning, che in cuore di donna conciliava scienza di dotto e spirito di poeta, e fece del suo verso aureo anello fra Italia e Inghilterra."

(On the right of the Via Maggio—turning towards the river—is a house—at the corner of the Via Marsigli—painted in fresco by *Poccetti*, where Bernardo Buontalenti lived, and whither Tasso rode from Ferrara to thank him for having contributed to the success of his Aminta by the scenery he had painted for it, and returned immediately.

"A few days after the recitation of the comedy, Bernardo was returning, as was his wont, to dine at his house in the Via Maggio; on approaching the door he saw a man of good condition, venerable in

person and appearance, in a country dress, dismount from his horse as if to speak to him. Buontalenti waited civilly till the stranger came up and said: 'Are you that Bernardo Buontalenti, so celebrated for the wonderful inventions which are daily produced by your genius, and who in particular have composed the astonishing scenery for the comedy, by Tasso, which has lately been recited?' 'I am Bernardo Buontalenti,' he answered, 'but indeed am not such as your kindness and courtesy is pleased to believe me.' Then the unknown, with a smile. flung his arms round his neck, kissed him on the forehead, and said: 'You are Bernardo Buontalenti, and I am Torquato Tasso. Addio, Addio, my friend, Addio;' and, without leaving the astonished architect (who was quite thrown off his balance by this unexpected meeting) a moment to recover himself sufficiently either for words or deeds, he mounted his horse, and galloped off, and was never seen again."—*Baldinucci.*

Further down the street is the *Palazzo of the Ridolfi*, of whom twenty-one were Gonfaloniers. No. 26 (left) is the house which Bianca Capello built for herself, and caused to be adorned externally with paintings. It was between this and the bridge that her first husband, Bonaventuri, was murdered. On the same side of the street is the *Palazzo Michelozzi*, with an upper story, overhanging on brackets, towards a side-street.

The Casa Guidi is almost opposite to the magnificent *Pitti Palace*, which stands upon a basement of huge blocks of stone, and is exceedingly imposing from the dignity of its vast lines and gigantic proportions.

"Je doute qu'il y ait un palais plus monumental en Europe; je n'en ai vu qui laisse une impression si grandiose et si simple."—*Taine.*

The palace was begun in 1441, from a design of Brunelleschi, by Luca Pitti, and was sold by his descendants, in 1549, to the first Eleanora of Toledo, wife of Cosimo I. Long the residence of the Grand-Dukes, it is now occupied by King Victor Emanuel. The apartments contain a few

precious objects, by *Benvenuto Cellini*, *Donatello*, and *Giovanni da Bologna*.

"The façade of the Pitti is 460 feet in extent, three stories high in the centre, each story 40 feet in height, and the immense windows of each 24 feet apart from centre to centre. With such dimensions as these, even a brick building would be grand; but when we add to this, the boldest rustication all over the façade, and cornices of simple but bold outline, there is no palace in Europe to compare to it for grandeur, though many may surpass it in elegance. The design is said to have been by Brunelleschi, but it is doubtful how far this is the case, or, at all events, how much may be due to Michelozzi, who certainly assisted in its erection, or to Ammanati, who continued the building, left incomplete at Brunelleschi's death, in 1444."—*Fergusson.*

From a door in the left wing is the approach to the collection of pictures, formed by the Medici, which was brought to this palace about 1641. It may also be reached from the Uffizi by the covered gallery. The rooms in which the pictures are contained are most gorgeously decorated.

"Pierre de Cortone, Fedi, Marini, les derniers peintres de la décadence couvrent les plafonds d'allégories en l'honneur de la famille regnante—Ici Minerve enlève Cosme I. à Vénus et le conduit à Hercule, modèle des grandes travaux et des exploits héroiques; en effet, il a mis à mort ou proscrit les plus grands citoyens de Florence, et c'est lui qui disait d'une cité indocile: 'J'aime mieux la dépeupler que la perdre."—Ailleurs la Gloire et la Vertu le conduisent vers Apollon, patron des lettres et des arts; en effet, il a pensionné les faiseurs de sonnets et meublé de beaux appartements.—Plus loin, Jupiter et tout l'Olympe se mettent en mouvement pour le recevoir; en effet, il a empoisonné sa fille, fait tuer l'amant de sa fille, tué son fils, qui avait túe son frère; la seconde fille a été poignardée par son mari, la mère en meurt; à la génération suivante, ces opérations recommencent; on s'assassine et on s'empoisonne héréditairement dans cette famille."—*Taine.*

Beginning in the room furthest from the Uffizi, the gems of the collection are :—

I. *Sala de Venus.*

1. *Albert Durer.* Eve.
17. *Titian.* Holy Family with S. Catherine.
*18. *Titian.* La Bella Donna.

"A ripe beauty in a blue gold-embroidered dress, with violet-and-white padded sleeves, and a gold chain."—*Kugler.*

20. *Albert Durer.* Adam.

II. *Sala d'Apollo.*

40. *Murillo.* Virgin and Child.
*43. *Franciabigio.* Male portrait.
49. *Tiberio Titi.* Leopoldo de' Medici (afterwards Cardinal), as a baby.
51. *Cigoli.* The Deposition.
55. *Baroccio.* Federigo d' Urbino, as a baby.
*59. *Raffaelle.* Maddalena Doni.
*61. *Raffaelle.* Angelo Doni.

"The portraits of Angelo Doni, a Florentine amateur, and his wife, in the Pitti palace at Florence, are natural in conception, but rather cold and hard in execution. These two pictures, long lost and sought for, have but lately come to light."—*Kügler.*

*63. *Raffaelle.* Leo X.
64. *Fra Bartolommeo.* The Deposition.
66. *Andrea del Sarto.* His own portrait.

III. *Sala di Marte.*

*79. *Raffaelle.* La Madonna della Seggiola.

"A circular picture, painted about 1516. The Madonna, seen in a side view, sits on a low chair holding the Child on her knee; He leans on her bosom in a listless, child-like attitude: at her side St. John folds his little hands in prayer. The Madonna wears a many-coloured handkerchief on her shoulders, and another on her head, in the manner of the Italian women. She appears as a beautiful and blooming woman, looking out of the picture in the tranquil enjoyment of maternal love; the Child, full and strong in form, has a serious, ingenuous, and grand expression. The colouring is uncommonly warm and beautiful."—*Kügler.*

"Rien n'égale la suavité de la tête de la Vierge, la majesté de l'enfant Jésus, l'onction, l'ardente dévotion dans celle de saint Jean. Tout est prophétique dans ces deux enfants: l'un déroule dans sa pensée toutes les destinées du monde, l'autre y voue déjà toute la sienne."—*Madame Swetchine.*

81. *Andrea del Sarto.* Holy Family.

"At Florence only can one trace and tell how great a painter and how various Andrea was. There only, but surely there, can the spirit and presence of the things of time on his immortal spirit be understood."—*Swinburne.*

*82. *Vandyke.* Cardinal Guido Bentivoglio.

Cardinal Bentivoglio, born at Ferrara 1519, was secretary to Clement VII., and sent as Papal Nuncio to Flanders, by Paul V. He wrote "the History of the War in the Netherlands," and died 1644.

83. *Titian.* Luigi Cornaro, a Venetian nobleman.

85. *Rubens.* Himself, his brother, and two philosophers.

87. } *Andrea del Sarto.* The Story of Joseph.
88. }

90. *Cigoli.* Ecce Homo.

92. *Titian.* Male portrait.

*94. *Raffaelle.* Holy Family,—"dell' Impannata," painted for Bindo Altoviti, a Florentine youth, celebrated for his beauty. The authenticity of this picture has often been doubted, but a sketch from the hand of Raphael, in the royal collection of England, proves that the invention, if not the execution, is that of the master.

"The Madonna dell' Impannata (the cloth window), is partly composed and executed by Raphael. The incident is most charming; two women have brought the Child, and hand it to the mother; and while the boy turns, still laughing, after them, he takes fast hold of the mother's dress, who seems to say, 'Look, he likes best to come to me.'"—*Burckhardt.*

*96. *Cristoforo Allori.* Judith.

"The most finished picture of Allori represents Judith with the head of Holofernes; she is a beautiful and splendidly-attired woman, with a grand, enthusiastic expression. The countenance is wonderfully fine and Medusa-like, and conveys all that the loftiest poetry can express in the character of Judith. In the head of Holofernes it is said that the artist has represented his own portrait, and that of his proud mistress in the Judith."—*Kügler.*

"The Judith is pale with the passion and the crime of her cruel night's work—most terrible of heroines, with such exhaustion and excitement in her face, as no one but Allori, of all her painters, has ventured to put there."—*Blackwood,* DCCV.

IV. *Sala di Giove.*

109. *Paris Bordone.* Female portrait.
111. *Salvator Rosa.* The Catiline conspiracy.

"The best of the impassioned and characteristic pictures of Salvator is the Conspiracy of Catiline, with figures taken immediately from the excitable Neapolitan life, dressed in old Roman costume."—*Kügler.*

*113. *Michael Angelo.* (?) The Fates.

"In the Pitti Palace, a picture of the Three Fates is ascribed to Michael Angelo—serene, keen, characteristic figures. It was executed, however, by Rosso Fiorentino."—*Kügler.*

The same person is represented in three different attitudes, and is said to be an old woman who offered her son to fight for the city, when Michael Angelo was conducting the defence of Florence in 1529.

123. *Andrea del Sarto.* Madonna in glory, with four saints below.
125. *Fra Bartolommeo.* S. Mark.

"In the head there is something falsely superhuman, but the drapery, which was really the principal object, is a marvellous work."—*Burckhardt.*

131. *Tintoret.* Portrait of Vincenzo Zeno.
*140. *Leonardo da Vinci.* Portrait of Ginevra Benci.

"The portrait of Ginevra Benci, in the Pitti Palace, is an unpretending but intelligently conceived picture, of the greatest decision and purity of modelling and drawing."—*Kügler.*

V. *Sala di Saturno.*

149. *Pontormo.* Portrait of Ippolito de' Medici.

This Cardinal was natural son of Giuliano de' Medici, whose monument is in S. Lorenzo. He is supposed to have been poisoned in 1535.

150. *Vandyke.* Charles I. of England, and Henrietta Maria.
*151. *Raffaelle.* Julius II.

"The high-minded old man is here represented seated in an arm-chair in deep meditation. The small, piercing eyes are deeply set under the open, projecting forehead; they are quiet, but full of extinguished power. The nose is proud and Roman, the lips firmly compressed; all the features are still in lively, elastic tension; the execution of the whole picture is masterly. There are several repetitions; one is in the gallery of the Uffizi, representing the Pope in a red dress. A good copy is also in the Berlin Museum; another at Mr Miles's, of Leigh Court."—*Kügler.*

157. *Lorenzo Lotto.* The Three Ages of Man.

*158. *Raffaelle.* Cardinal Bernardo Dovizi da Bibbiena.

A Native of Bibbiena, in the Casentino, Bernardo Dovizi was tutor to the sons of Lorenzo de' Medici. When one of his pupils became Pope Leo X., he was made a Cardinal. He is supposed to have died of poison.

"A superb portrait, which nobly unites the characteristics of the statesman and man of the world."—*Passavant.*

159. *Fra Bartolommeo.* Christ risen, with the Evangelists, painted c. 1515.

**164. *Perugino.* The Deposition.

Painted in 1495, and greatly admired for its landscape, as well as for the figures it contains.

"The Marys, *having stopped weeping*, look on the dead with wonder and love."—*Vasari.*

*165. *Raffaelle.* La Madonna del Baldacchino.

"The Madonna and Child are on a throne; on one side stand St. Peter and St. Bruno; on the other, St. Anthony and St. Augustine; at the foot of the throne two boy-angels hold a strip of parchment with musical notes inscribed on it; over the throne is a canopy (*baldacchino*), the curtains of which are held by two flying angels. The picture is not deficient in the solemn majesty suited to a church subject; the drapery of the saints, particularly that of St. Bruno, is very grand; in other respects, however, the taste of the *naturalisti* prevails, and the heads are in general devoid of nobleness and real dignity. In the colour of the flesh this picture forcibly reminds us of Fra Bartolommeo. Raphael left it unfinished in Florence; and in this form, with an appearance of finish which is attributable to restorations, it has descended to us."—*Kügler.*

"This picture remains a puzzle. Raphael left it unfinished on his journey to Rome; later, when his growing fame called fresh attention to the picture, the painting was continued we know not by whom. At last Ferdinand, son of Cosimo III., had it touched by a certain Cassana, with an appearance of finishing chiefly by means of brown glazings. The remarkably beautiful attitude of the Child with the Madonna (for instance, that of the hands), the figures on the left, arranged in the grand style of the Frate (S. Peter and S. Bernard), belong surely to Raphael; perhaps also the upper part of the body of the saint on the right, with the pilgrim's staff; on the other hand, the bishop on the right might be composed by quite another hand. The two beautifully-improvised Putti on the steps of the throne belong as much to the style of the Frate

as of Raphael; of the two angels above, the more beautiful one is obviously borrowed from the fresco of S. Maria della Pace at Rome, from which it appears that the first finisher did not touch the picture till after 1514."—*Burckhardt.*

*171. *Raffaelle.* Portrait of Tommaso Inghirami.

Tommaso Phædra Inghirami was of a noble family of Volterra. Having lost his father at two years old, he was taken at once under the protection of the Medici, who provided for his education. His name of Phædra was the result of an extraordinary proof of wit and presence of mind. While acting in the tragedy of Hippolitus at the house of the Cardinal of S. Giorgio, in which he filled the part of Phædra, something which went wrong in the machinery interrupted the performance. Inghirami immediately stepped forward and filled up the interval by an impromptu of Latin verses, which produced immense applause and shouts of Viva Phædra, and the name afterwards stuck to him and was added to his own. He was sent as ambassador by Alexander VI. to Maximilian, who gave him the title of Count Palatine. In 1510 he was made Bishop of Ragusa by Julius II., and officiated as secretary at the conclave in which Giovanni de' Medici was elected pope. It is in the red dress which he then wore that he is represented by Raphael.

172. *Andrea del Sarto.* Dispute about the Trinity.

"The so-called Disputa della SS. Trinità is peculiarly fitted to exhibit Andrea's affinity with the Venetian school. This is a 'Santa Conversazione' of six saints. St. Augustin is speaking with the highest inspiration of manner; St. Dominic is being convinced with his reason, St. Francis with his heart; St. Laurence is looking earnestly out of the picture; while St. Sebastian and the Magdalen are kneeling in front, listening devoutly. We here find the most admirable contrast of action and expression, combined with the highest beauty of execution, especially of colouring."—*Kügler.*

*174. *Raffaelle.* The Vision of Ezekiel.

"This picture is supposed to have been executed by Raphael as early as 1510, but, to judge from its affinity with the earlier pictures of the Loggie, it can only have been produced in 1513; it contains the First Person of the Trinity, in a glory of brightly-illuminated cherubs' heads, his outstretched arms supported by two genii, and resting on the mystical forms of the ox, eagle, and lion; the angel is introduced adoring beside them. Dignity, majesty, and sublimity are here blended with inexpressible beauty; the contrast between the figure of the Almighty and the two youthful genii is admirably pourtrayed, and the whole composition

so clearly developed, that it is undoubtedly one of the master-works of the artist. Michael Angelo, who had also given a type of the Almighty, represents Him borne upon the storm; Raphael represents Him as if irradiated by the splendour of the sun:—here both masters are supremely great, similar, yet different and neither greater than the other."—*Kügler.*

"C'est là vraiment une vision! Des torrents de lumière jettent le contemplateur dans l'éblouissement, il se sent saisi par le bras de feu qui soulevait le prophète; et ce n'est pas seulement le couleur qui étonne: le dessin de ce petit tableau est d'une énergie, d'une hardiesse, d'une richesse incomparable. C'est bien Jéhovah, c'est bien le vrai Dieu de l'ancien Testament qui s'est révelé à Raphaël, plus poète encore ici que peintre: c'est toute la sublimité de l'ode, une strophe répetée des divins concerts."—*Madame Swetchine.*

178. *Guido Reni.* Cleopatra.

179. *Sebastian del Piombo.* The Martyrdom of S. Agata.

"This picture combines the composition of Michael Angelo, with a trace of Venetian colouring, but, besides the unpleasantness of the subject, it is unattractive to the spectator by the obvious sacrifice of all freshness of life for a style of art, which, after all, Sebastian never entirely acquired."—*Kügler.*

VI. *Sala del Iliade.*

185. *Giorgione.* Concert of Music.

"It is difficult sometimes to decide whether Giorgione meant to represent a real portrait, or an ideal head, or a genre subject, so well did he understand to give his figures that which especially appealed to the comprehension and sympathies of his spectators. We see this in his 'Concert,' in the Pitti palace, representing two priests playing the piano and the violoncello, with a youth."—*Kügler.*

190. *Sustermanns.* Portrait of a son of Frederick II. of Denmark.

191. *Andrea del Sarto.* The Assumption—ordered by Bartolommeo Panciatichi, a Florentine merchant, for the city of Lyons, but left unfinished by the painter.

195. *Jacopo Francia.* Male Portrait.

200. *Titian.* Philip II. (full length).

207. *Leonardo da Vinci.* A Jeweller.

208. *Fra Bartolommeo.* The Madonna throned, with Saints.

216. *Paul Veronese.* Portrait of Daniele Barbaro.

218. *Salvator Rosa.* A Warrior.

*219. *Perugino.* Adoration of the Holy Child.

225. *Andrea del Sarto.* The Assumption.
228. *Titian.* The Saviour.

VII. *Sala di Jupiter.*

243. *Velasquez.* Philip IV.
265. *Andrea del Sarto.* S. John Baptist (half length).
*266. *Raffaelle.* Madonna del Gran Duca.*

"Here the Madonna holds the Infant tranquilly in her arms, and looks down in deep thought. Although slightly and very simply painted, especially in the nude, this picture excels all Raphael's previous Madonnas in that wonderful charm which only the realization of a profound thought could produce. We feel that no earlier painter had ever understood to combine such free and transcendant beauty with an expression of such deep foreboding. This picture is the last and highest condition of which Perugino's type was capable."—*Kügler.*

"The Madonna Gran Duca marks the growing transition from the first to the second manner of Raphael. The Virgin has all the pensive sweetness and reflective sentiment of the Umbrian school, while the Child is loveliness itself. We think of Perugino still, but we think of him as suddenly endued with a purer, firmer outline, and more refined sentiment."—*J. S. Harford.*

VIII. *Sala d' Ulysse.*

297. *Paris Bordone.* Portrait of Pope Paul III.

IX. *Sala di Prometeo.*

*353. *Botticelli.* La Bella Simonetta.
372. *Andrea del Castagno.* Male Portrait.
377. *Fra Bartolommeo.* Ecce Homo—a fresco.

X. *La Galleria de' Poccetti,* has an interesting collection of miniatures.

Between the palace and the picture-gallery is the entrance to the beautiful *Boboli Gardens* (open to the public on Sundays and Thursdays), so called from the family whose man-

* We may notice here especially the heavy eyelid which is a characteristic of the Madonnas of Raphael—the "santo, onesto, e grave ciglio" which Giovanni Sanzio attributes to Baltista Sforza, and which is exaggerated in the works of Francia and Perugino. The arch over the eyes of the Madonnas of Raphael is generally almost invisible; Castiglione, in his "Cortegiano," mentions that Italian ladies were in the habit of removing the hairs of their eyebrows and foreheads.

sion was once situated here. Near the entrance is a Grotto, containing four unfinished statues intended for the monument of Julius II. by *Michael Angelo*, and presented by his nephew, Leonardo Buonarotti, to Cosimo I. In front of the palace is an amphitheatre of seats, raised one above the other, whence walks, between clipped avenues of bay and ilex, lead to the higher ground where are the Fountain of Neptune, with a statue by Stoldo Lorenzi (1565); the statue of Dovizia—Abundance—believed to be a portrait of Joanna of Austria, first wife of Francis I.; and the little meadow, called L' Uccellaja, from its bird-snares.

"On Sunday, I went to the highest part of the Garden of Boboli, which commands a view of most of the city, and of the vale of Arno to the westward; where, as we had been visited by several rainy days, and now at last had a very fine one, the whole prospect was in its highest beauty. The mass of buildings, especially on the other side of the river, is sufficient to fill the eye, without perplexing the mind by vastness like that of London; and its name and history, its outline and large picturesque buildings, give it grandeur of a higher order than that of mere multitudinous extent. The hills that border the valley of the Arno are also very pleasing and striking to look upon; and the view of the rich plain, glimmering away into blue distance, covered with an endless web of villages and country-houses, is one of the most delightful images of human well-being I have ever seen."—*John Sterling's Letters.*

"Quì Michel Angiol nacque? e quì il sublime
Dolce testor degli amorosi detti?
Quì il gran poeta, che in sì forti rime
Scolpì d'inferno i pianti maladetti?

Quì il celeste inventor, ch' ebbe dall' ime
Valli nostre i pianeti a noi soggetti?
E quì il sovrano pensator, ch' esprime
Sì ben del Prence i dolorosi effeti?

Quì nacquer, quando non venia proscritto
Il dir, leggere, udìr, scriver, pensare;
Cose, ch' or tutte appongonsi a delitto."—*Alfieri*, sonn. xl.

One of the most beautiful pictures in Florence may be obtained from the right-hand corner of the amphitheatre, whence the dome of the cathedral and the graceful tower of the Palazzo Vecchio are seen between a stately group of cypresses and the massy brown walls of the palace.

View from the Boboli Gardens.

Returning to the entrance of the Ponte Vecchio, we reach the *Borgo di S. Jacopo*, at the corner of which is a statue of Bacchus, standing beneath an old palace of the Cerchi. Close to this is the *Palazzo Barbadori*, built by *Filippo Brunelleschi*. On the right is the *Church of S. Jacopo sopr' Arno*, rebuilt in 1580. Here the nobles assembled in 1293, and determined to resort to arms, rather than submit to the

decree which excluded them from a share in the government.

Opposite this is the fine old *Tower of the Barbadori*, adorned with works of *Luca della Robbia.* In the piazza beyond, facing the river, is the palace of the Frescobaldi, and opposite it, a Palazzo Capponi, which was the residence of the famous Piero Capponi. The houses, facing the river beyond this, belonged to the great family of the Soderini, and in one of them Niccolò Soderini received St. Catherine of Siena.

Behind this quay runs the street called *Fondaccio di Santo Spirito.* In a house on the left the great Florentine captain, Francesco Ferrucci, was born in 1489. Opposite (at the corner of the Via di Serragli) is the *Palazzo Rinuccini*, built in the 16th century, by *Luigi Cardi Cigoli.*

On the left of the street called the Fondaccio, is the great *Church of Santo Spirito*, originally built by Augustinians in 1292, but rebuilt in 1433. It was still unfinished in 1470, when the building took fire during some illuminated phenomena intended to represent the descent of the Holy Ghost, during the visit of Galeazzo-Maria Sforza, and was entirely burnt. It was once more rebuilt from designs which had been left by Brunelleschi. The cupola, was by *Salvi d' Andrea;* the sacristy by *Giuliano di S. Gallo;* and the bell-tower by *Baccio d' Agnolo.*

"Santo Spirito being entirely according to Brunelleschi's design, he was enabled to mould it to his own fancies. This church is 296 feet long by 94 feet 3 inches wide, and, taking it all in all, is internally as successful an adaptation of the basilican type as its age presents."—*Fergusson.*

The interior is exceedingly handsome. Under the dome is a baldacchino, much like that at S. Alessio at Rome, and around it a choir, of 1599, isolated, as in the Spanish

churches. The vast number of chapels contain many good pictures:

Right aisle.—

1*st Chapel. School of Piero di Cosimo.* Assumption.

2*nd Chapel. Nanni di Baccio Bigio.* Copy of the Pieta of Michael Angelo.

Right Transept.—

2*nd Chapel, on right. Pollajuolo?* S. Monaca enthroned.

3*rd Chapel, at end. Filippino Lippi.* Madonna and Child with saints, and Tanai de Nerli, the persecutor of Savonarola, and his wife, the donors, kneeling.

4*th Chapel, at end. Copy of the Munich Perugino.* The Vision of the Virgin to S. Bernard.

1*st Chapel, left* (*returning*). Monument of Gino Capponi, his son Neri, and his great grandson Piero.

"Among many disasters no one appeared so great, no one caused such universal grief, as the death of the brave and generous citizen, Piero Capponi. He had undertaken the siege of the castle of Soiana, to retake it from the enemy; and, as was usual with him, he was acting on this occasion both as common soldier and commander; and, while planting a gun near the wall, he was mortally wounded by a ball. The soldiers fled, as if terror-struck, and raised the siege of Soiana. At Florence a splendid funeral, at the public expense, was immediately ordered, and there never was seen so universal a lamentation for the death of a private citizen. His body was brought up the Arno in a funeral barge, and was deposited in his own house in Florence, near the bridge of the Santa Trinita, from whence it was taken to the Church of the Santo Spirito, accompanied by the magistrates and a vast multitude of citizens. The church was lighted up by innumerable tapers, and, in four ranges of banners, the arms of the magistracy alternated with those of the family. A funeral oration was delivered over the coffin, proclaiming with the highest praise the distinguished life of the deceased, and the deep sorrow felt for the loss of the valiant soldier and eminent citizen. His remains were then deposited in the same tomb which his grandfather Neri had caused to be constructed for his illustrious great-grandfather, Gino Capponi."—*Villari.*

Choir.—

2*nd Chapel, on right. Agnolo Gaddi.* An altar-piece, close to which is the monument of Piero Vettori, a classical satirist, 1499—1565.

2nd Chapel, at end. *Alessandro Allori.* Martyrdoms.
1st Chapel, on left (returning). *Botticelli.* Annunciation.

East Transept.—

1st Chapel, at end. *Piero di Cosimo* (?) (1482). Madonna enthroned, with S. Thomas and S. Peter.
2nd Chapel, at end. Marble work by *Sansovino.*
3rd Chapel, at end. *Raffaellino del Garbo.* The Trinity, with S. Catherine and S. Mary Magdalen in adoration.
1st Chapel, on left (returning). *Piero di Cosimo?* Madonna enthroned, with S. Bartholomew and S. Nicholas.

Left aisle (returning).—

Chapel beyond the door. *Rid. Ghirlandajo.* Virgin and Child, with S. Anna, S. Mary Magdalen, and S. Catherine.

In this church Luther preached on his way to Rome as an Augustinian monk.

There is a beautiful covered passage leading to the sacristy. The large cloisters are surrounded with unimportant frescoes.

The space in front of the church is laid out in gardens. At the end, on the left, is the old *Palazzo Guadagni.* The Via S. Agostino opens on the right. Near its entrance (left) is the house of the Marchese della Stufa, which contains the wonderful bust of the Gonfaloniere Niccolò Soderini, by *Mino da Fiesole,* and the only authentic portrait of Michael Angelo, that by *Giuliano Bugiardini,* which is described by Vasari.

The Via S. Agostino leads into the Via de' Serragli. Here the *Church of S. Elizabetta* occupies the site of a house in which S. Filippo Neri was born, in 1515. On the left, near the end of the street, are the *Torregiani Gardens,* which contain a high tower, in allusion to the crest of the family. The neighbouring *Church of La Calza* (so called from the material of the cowl worn by its monks) contains a *Perugino* of the Crucifixion, with the Beato Columbini of

Siena, S. J. Baptist, S. Jerome, S. Francis, and the Magdalen, at the foot of the cross. In the refectory is a Cenacolo, by *Franciabigio.* The *Porta Romana*, which closes the street, gave the name of Baccio della Porta to Fra Bartolommeo, who lived near it in his youth. In the neighbouring Via Porta Romana, a tablet marks the house of Giovanni di S. Giovanni.

The *Church and Convent of the Carmine*, beyond the Via de' Serragli, were built c. 1475, in the place of an older church, whose bells were rung to summon (1378) the rising of the Ciompi. In the right transept is the famous *Cappella Brancacci*, which is covered with noble frescoes, including the finest paintings of *Masaccio*, and some of *Filippino Lippi.*

"The importance of these frescoes arises from the fact that they hold the same place in the history of art during the fifteenth century, as the works of Giotto, in the Arena chapel at Padua, hold during the fourteenth. Each series forms an epoch in painting from which may be dated one of those great and sudden onward steps, which have in various ages and countries marked the development of art. The history of Italian painting is divided into three distinct and well-defined periods, by the Arena and Brancacci Chapels, and the frescoes of Michael Angelo and Raphael in the Vatican."—*A. H. Layard.*

The order of the frescoes is:—

Right and Left. Adam and Eve—their Fall, *Filippino Lippi;* their Expulsion from Paradise, *Masaccio.*

Right. The healing of Petronilla by S. Peter, and the Cripple cured at the gate of the Temple, *Masaccio.*

Left. S. Peter finding the tribute money in the fish's mouth, *Masaccio.*

Left. S. Peter and S. Paul restore a dead youth to life, having been challenged to do so by Simon Magus, *mostly by Masaccio, a small portion in the centre by Filippino Lippi.*

Left. S. Peter is imprisoned, S. Paul talks to him through the bars: *Filippino Lippi.*

Right. S. Peter is delivered from prison by an angel, *Filippino Lippi.*

Right. S. Peter condemned by Nero, and his Crucifixion, *Filippino Lippi.*

The four frescoes on the wall above the altar are from the history of Peter and John, and are all by *Masaccio.*

"In these works, for the first time, we find a well-grounded and graceful delineation of the nude, which, though still somewhat constrained in the figures of Adam and Eve, exhibits itself in successful mastery in the Youth preparing for Baptism; so well, in short, in both, that the first were copied by Raffaelle in the Loggie of the Vatican, while the last, according to an old tradition, formed an epoch in the history of Florentine Art. The art of raising the figures from the flat surface, the *modelling* of the forms, hitherto only faintly indicated, here begin to give the effect of actual life. In this respect, again, these pictures exhibit at once a beginning and successful progress, for in the Tribute Money many parts are hard and stiff; the strongest light is not placed in the middle, but at the edge of the figures; while in the Resuscitation of the Boy, the figures appear in perfect reality before the spectator. Moreover, we find a style of drapery freed from the habitual type-like manner of the earlier periods, and dependent only on the form underneath, at the same time expressing dignity of movement by broad masses and grand lines. Lastly, we reach a peculiar style of composition, which in the Resuscitation of the Boy, supposed to be Masaccio's last picture, exhibits a powerful feeling for truth and individuality of character. The event itself includes few persons; a great number of spectators are disposed around, who, not taking a very lively interest in what is passing, merely present a picture of sterling, serious manhood; in each figure we read a worthy fulfilment of the occupations and duties of life."—*Kügler.*

"Ces peintures partent du réel, je veux dire de l'individu vivant, tel que les yeux le voient. Le jeune homme baptisé que Masaccio montre nu, sortant de l'eau et grelottant, les bras croisés, est un baigneur contemporain, qui s'est trempé dans l'Arno par une journée un peu froide De même son Adam et son Eve chasses du paradis sont des Florentins qu'il a déshabillés, l'homme avec des cuisses minces et des grosses épaules de forgeron, la femme avec un col court et une lourde taille, tous deux avec des jambes assez laides, artisans ou bourgeois qui n'ont point pratiqué comme les Grecs la vie nue, et dont la gymnastique n'a point proportionné et reformé les corps. Pareillement encore, le petit ressuscité de Lippi, agenouillé devant l'apôtre, a la maigreur osseuse et les membres grêles d'un enfant moderne. Enfin presque toutes les têtes sont des portraits: deux hommes encapuchonnés, à gauche de saint Pierre, sont des moines qui sortent de leurs convents. On sait les noms des contemporains qui ont prêté leurs visages: Bartolo di Angiolino Angioli, Granacci, Soderini, Pulci, Pollajuolo, Botticelli, Lippi lui-même;

en sorte que cette peinture semble avoir pris tout son être dans la vie environnante, comme la plâtre plaqué sur un visage emporte le modèle de la forme à laquelle on la soumis."—*Taine.*

Masaccio is buried amid his paintings in this chapel. Vasari gives his epitaph :—

"Se alcun cercasse il marmo, o il nome mio;
La chiesa è il marmo, una cappella è il nome.
Morii, che Natura ebbe invidia, come
L'arte del mio pennello uopo e desio."*

"In this chapel wrought
One of the few, Nature's interpreters,
The few, whom Genius gives as lights to shine,
Masaccio; and he slumbers underneath.
Wouldst thou behold his monument? Look round!
And know that where we stand, stood oft and long,
Oft till the day was gone, Raphael himself;
Nor he alone, so great the ardour there,
Such, while it reigned, the generous rivalry;
He and how many as at once called forth,
Anxious to learn of those who came before,
To steal a spark from their authentic fire,
Theirs who first broke the universal gloom,
Sons of the morning."—*Rogers' Italy.*

In the Sacristy of the Carmine are frescoes of the life of S. Cecilia, by *Agnolo Gaddi.*

In the choir is the fine tomb to the Gonfalonier, Piero Soderini (buried in Rome), by *Benedetto da Rovezzano.*

It was because this Soderini was simple and had a good heart, that Machiavelli wrote the famous epigram :—

"La notte che morì Pier Soderini
L'Alma n' andò dell' inferno alla bocca;

* "If any seek the marble, or my name,
This church shall be the marble—and the name,
Yon oratory holds it. Nature envied
My pencil's power, as Art required and loved it—
Thence was it that I died."

E Pluto le gridò: Anima sciocca,
Che inferno? va nel limbo de' bambini?"*

In the north transept (1675), is the tomb of S. Andrea Corsini, and great reliefs, by *Foggini*, relating to his life. Andrea Corsini was a Carmelite monk, Bishop of Fiesole, canonized by Urban VIII. in 1629.

In the *Cloisters* are remains of a fresco of the consecration of the church by *Masaccio*. Little is visible but the figure of a man in a yellow dress, supposed to represent Giovanni de' Medici: above are traces of a fresco of hermits sitting before their cells. Another fresco, on the same wall, representing a knight and a nun presented to the Virgin by their patron saints, is attributed to *Giovanni da Milano*.

The street beyond the Piazza del Carmine leads to the Porta S. Frediano, which dates from 1324. Here Charles VIII. entered Florence Nov. 17, 1494. Between this gate and the Porta Romana is the old *Jewish Cemetery*. The *Church of S. Frediano* is modern. The original convent of S. Maria Maddalena de' Pazzi stood here; the cell of the saint is now a chapel.

* "The night that Peter Soderini died,
His soul flew down unto the mouth of hell:
'What? Hell for you? You silly spirit!' cried
The fiend: 'your place is where the babies dwell?'"
Symond's Renaissance in Italy.

CHAPTER LIII.

EXCURSIONS ROUND FLORENCE.

From the *Porta S. Gallo* (Fiesole, Pratolino, Caffaggiolo).

THE old city of Fiesole, about 3 miles distant, is one of the most conspicuous features in all views from Florence, cresting a hollow in the hill tops to the north-east of the city.

Carriage for afternoon, 8 frs. Omnibus, three times a day, 50 c. Omnibus to the Porta S. Gallo (whence it is a walk of about 2½ miles), 10 c.

The road to Fiesole is the second of those which turn to the right outside the Porta S. Gallo. The nearest way is that which follows the right bank of the Mugello as far as the *Villa Palmieri* (Earl of Crawford and Balcarres), and then ascends between walls to *S. Domenico di Fiesole*, half-way up the hillside. The convent of this name (right) was united to S. Marco, and was the oldest Dominican foundation at Florence. It was here that *Fra Angelico* lived as a monk, and from hence that he took his name. The only memorial of him is a much injured picture from his hand in the choir of the church, which also contains a Baptism of Christ by *Lorenzo di Credi*.

Below the road, on the left, marked by its old campanile, is *La Badia di Fiesole*, built by Cosimo Vecchio in

1462. Its terrace has a lovely view. The church contains a relief by *Desiderio da Settignano*, and the refectory a fresco by *Giovanni di S. Giovanni* of the Angels ministering to Christ in the Wilderness. The abbey was long the residence of the Cavaliere Francesco Inghirami, the patriarch of Etruscan antiquities.

A little to the right of S. Domenico is the *Villa Landore*, (once Gherardesca) where our great poet Walter Savage Landor passed many years of his unhappy married life. It is in the parish of *Majano*, of which a history has lately been written by Mr. Temple Leader, who has a villa there, and which is the native place of many distinguished men, amongst the best known of whom are Benedetto and Giulio da Majano.

"On either side of Majano were laid the two scenes of the Decameron of Boccaccio; the little streams that embrace it, the Affrico and the Mensola, were the metamorphosed lovers in his Nimphale Fiesolano; within view was the Villa Gherardi, before the village the hills of Fiesole, and at its feet the Valley of the Ladies. Every spot around was an illustrious memory. To the left, the house of Machiavelli; still further in that direction, nestling amid the blue hills, the white village of Settignano where Michael Angelo was born; on the banks of the neighbouring Mugnone, the house of Dante; and in the background, Galileo's villa of Arcetri and the palaces and cathedral of Florence. In the centre of this noble landscape, forming part of the village of S. Domenico di Fiesole, is Landor's villa. The Valley of the Ladies was in his grounds; the Affrico and Mensola ran through them; above was the ivy-clad convent of the Doccia overhung with cypress; and from his entrance gate might be seen Valdarno and Vallombrosa."—*Forster's Life of Landor.*

Landor wrote himself of his Florentine homes:—

"From France to Italy my steps I bent,
And pitcht at Arno's side my household tent.
Six years the Medicean palace held
My wandering Lares; then they went afield,
Where the hewn rocks of Fiesole impend

O'er Doccia's dell, and fig and olive blend.
There the twin streams in Affrico unite,
One dimly seen, the other out of sight,
But ever playing in his smoothen'd bed
Of polisht stone, and willing to be led
Where clustering vines protect him from the sun,
Never too grave to smile, too tired to run.
Here, by the lake, Boccaccio's fair brigade
Beguiled the hours, and tale for tale repaid.
How happy ! O, how happy had I been
With friends and children in this quiet scene !
Its quiet was not destined to be mine
'Twas hard to keep, 'twas harder to resign."

A steep footway ascends, by the Chapel of S. Ansano, to the gates of the *Villa Mozzi*,* a beautiful old palace with balustraded terraces and gardens of ancient cypresses, built by Cosimo Vecchio, and the favourite residence of Lorenzo the Magnificent.

"In a villa overhanging the towers of Florence, on the steep slope of that lofty hill crowned by the mother city, the ancient Fiesole, in gardens which Tully might have envied, with Ficino, Landino, and Politian at his side, Lorenzo delighted his hours of leisure with the beautiful visions of platonic philosophy, for which the summer stillness of an Italian sky appears the most congenial accompaniment.

Never could the sympathies of the soul with outward nature be more finely touched; never could more striking suggestions be presented to the philosopher and the statesman. Florence lay beneath them; not with all the magnificence that the later Medici have given her, but, thanks to the piety of former times, presenting almost as varied an outline to the sky. One man, the wonder of Cosmo's age, Brunelleschi, had crowned the beautiful city with the vast dome of its cathedral; a structure unthought of in Italy before, and rarely since surpassed. It seemed, amidst clustering towers of inferior churches, an emblem of the Catholic hierarchy under its supreme head; like Rome itself, imposing, unbroken, unchangeable, radiating in equal expansion to every part of the earth, and directing its convergent curves to heaven. Round this

* It is almost incredible that an Englishman who has acquired the distinction of possessing the Villa Mozzi should have changed its name to Villa Spence! Yet such is the case.

were numbered, at unequal heights, the Baptistery, with its gates, as Michael Angelo styled them, worthy of Paradise; the tall and richly decorated belfry of Giotto; the church of the Carmine, with the frescoes of Masaccio; those of Santa Maria Novella (in the language of the same great man) beautiful as a bride; of Santa Croce, second only in magnificence to the cathedral; of S. Mark, and of S. Spirito, another great monument of the genius of Brunelleschi; the numerous convents that rose within the walls of Florence, or were scattered immediately about them. From these the eye might turn to the trophies of a republican government that was rapidly giving way before the citizen-prince who now surveyed them; the Palazzo Vecchio, in which the signory of Florence held their councils, raised by the Guelf aristocracy, the exclusive, but not tyrannous faction that long swayed the city; or the new and unfinished palace which Brunelleschi had designed for one of the Pitti family, before they fell, as others had already done, in the fruitless struggle against the house of Medici, itself destined to become the abode of the victorious race, and to perpetuate, by retaining its name, the revolution that had raised them to power."—*Hallam*, "*Literature of Europe.*"

The place is well described by the verses of Politian :—

"Hic resonat blando tibi pinus amata susurro;
Hic vaga coniferis insibilat aura cupressis,
Hic scatebris salit, et bullantibus incita venis
Pura coloratos interstrepit unda lapillos . .
Talia Fæsuleo lentus meditabar in antro,
Rure suburbano Medicum, qua mons sacer urbem
Mæoniam, longique volumina despicit Arni, . .
Qua bonus hospitium felix, placidamque quietem
Indulgens Laurens, Laurens non ultima Phœbi
Gloria, jactatis Laurens fida anchora musis."

Rusticus.

From the little platform outside the villa gates the view is exquisitely beautiful—of Florence and the rich plain of the Arno, with the villa-dotted hills and the surrounding chain of amethystine mountains. Perhaps spring, when the purple cloud shadows are falling over the delicate green of the young corn-fields, and when the tulips and anemones

make every bank blaze with colour, is the most beautiful season.

A few steps now brings us into the piazza of *Fiesole*, the ancient *Fæsulæ*, and it is strange, within sight of the city and its great cathedral, to find this ancient village-bishopric, with a cathedral and Palazzo Pretorio. Yet, in the words of Fazio degli Uberti—

> "Chi Fiesol hedifico conobbe el loco
> Come gia per gli cieli ben composto."

It was hither that Catiline fled from Rome after his conspiracy, and the fancy of its historian, Malespini, has made a romance for Fiesole founded on the story of "Catellino," who wages war against Fiorino, King of Rome. The latter is killed in battle, and the new city Fiorenza Magna, is founded in his memory. Afterwards the new city finds a friend in Attila, who destroys Florence, and rebuilds Fiesole. Dante alludes to Fiesole as if it were the cradle of Florence:—

> "Di quell' ingrato popolo maligno,
> Che discese da Fiesole ab antiquo,
> E tien ancor del monte, e del macigno."
>
> *Inf.* xv. 65.

"The life of Fæsulæ has been so long and so strange that we can forgive its citizens for having dreamed that their city was the oldest upon earth. Other cities have lived on through all ages and all revolutions by virtue of their greatness; Fæsulæ seems to have weathered all storms by virtue of its littleness. In its legendary history it has been so often destroyed and so often restored, that we begin to doubt all the stories of destruction and restoration, and to think that Fæsulæ has most likely lived on as continuously as Rome, Gades, and Massalia, though, from an opposite reason to Rome, Gades, and Massalia. Etruscan antiquaries tell us that it was at no time one of the great cities of the

Confederation, but an Etruscan city it was ; the walls are there to speak for themselves. We hear of its destruction by Sylla, but as it presently appears as one of his Roman colonies, the destruction was probably a destruction of the inhabitants rather than of the city itself. We hear of its destruction by the Florentines in the eleventh century ; yet it has lived on to our own time, always keeping the ecclesiastical and municipal rank of a city. We meet with its name at all times, in Polybius, in Sallust, in Procopius, but we never, except in its mythical early days, find it playing a leading part in history. The cause is obvious. The strong height commanding the plain needed at all times to be occupied as a military post, but there was nothing in the spot which could at any time lead to its becoming the dwelling-place of any great multitude of men. Fæsulæ then has always been a city ; it has never been a great city."—*Freeman.*

The *Cathedral*, with its slender crenellated tower, occupies one side of the piazza. It was begun 1028, but little remains of so early a date. The church is dedicated to S. Romulo, its first bishop and apostle, who is said to have been a convert of S. Peter, and to have received a special mission from him to preach at Fæsulæ. Under Nero he was imprisoned and martyred with a dagger.

"A small basilica with narrow aisles with cross-arms, which are something between a Roman *chalcidice* and a Northern transept, it has the same kind of crypt and raised choir as San Miniato, but it lacks the arches spanning the nave. The capitals of the crypt are specially worthy of study for their utter departure from any of the common Italian types. Some of them are by no means lacking in ornament, such as it is ; but it is ornament which departs altogether from classical models, and which yet does not bring in the animal forms of Milan and Pavia. They approach nearer to our own primitive Romanesque."—*Freeman.*

In the chapel on the right of the High Altar is the tomb of Bishop Salutati, the learned friend of Pope Eugenius IV., executed in 1462, by *Mino di Giovanni*, or *di Fesole.*

"The bust of Bishop Salutati is certainly one of the most living and strongly characterised 'counterfeit presentments' of nature ever pro-

duced in marble. Anyone who has looked at those piercing eyes, strongly-marked features, and that mouth, with its combined bitterness and sweetness of expression, knows that the bishop was a man of nervous temperament, a dry logical reasoner, who, though sometimes sharp in his words, was always kindly in his deeds. From the top of his jewelled mitre to the rich robe upon his shoulders this bust is finished like a gem. It stands below a sarcophagus, resting upon ornate consoles, upon an architrave supported by pilasters and adorned with arabesques. In design this tomb is perfectly novel, and, as far as we know, has never been repeated, despite its beauty and fitness. Directly opposite is the lovely altar-piece which Mino sculptured by Salutati's order and at his expense. It is divided into three compartments, containing a central group of the kneeling Madonna with the infant Christ and St. John, on either side of which are statuettes of San Lorenzo and San Remigius, under an entablature upon which is placed a poor bust of our Lord. The Infant Saviour, sitting upon the steps at the Madonna's feet, holds a globe upon his knee, and smilingly stretches out his left hand to the little St. John, who kneels before him in artless simplicity. Upon these children, whose grace and unconsciousness remind us of those of Raphael, the kneeling Virgin looks down with a gentle smile, her hands crossed upon her breast."—*Perkins' Tuscan Sculptors.*

S. Maria Primeraria, a little church in the piazza, contains a tabernacle by one of the Robbias.

The most important remains of the Etruscan fortifications are on the northern brow of the hill, where they rise to a height of from twenty to thirty feet. Behind the cathedral, in a garden, are some remains of the *Roman* (not Etruscan) *Theatre.* There is not much to see, but it is a charming spot half buried in flowers. Some of the outer wall and of the seats are visible. Some vaults beneath, of *opus incertum* are called by the Fiesolani, "*Le Buche delle Fate*," or Dens of the Fairies.

In the Borgo Unto is a curious fountain in a subterranean passage approached by a Gothic archway. It is called *Fonte Sotterra*, and its pure waters supply the whole neighbourhood. A stony path, opposite the west end of the

cathedral, leads to what was the *Arx* of the ancient city. Here are a *Franciscan Convent*, and the *Church of S. Alessandro*, with 18 cipollino columns. The view is quite glorious.

> " A veder pien di tante ville i colli,
> Par che 'l terren vale germogli, come,
> Vermene germogliar suola, e rampolli.
> Se dentro un mur, sotto un medesmo nome
> Fosser raccolti i tuoi palazzi sparsi,
> Non ti sarian da pareggiar da Roma."
>
> *Ariosto. Rime. cap.* xvi.

" Few travellers can forget the peculiar landscape of this district of the Apennine, as they ascend the hill which rises from Florence. They pass continually beneath the walls of villas bright in perfect luxury, and beside cypress-hedges, enclosing fair terraced gardens, where the masses of oleander and magnolia, motionless as leaves in a picture, inlay alternately upon the blue sky their branching lightness of pale rose-colour and deep green breadth of shade, studded with balls of budding silver, and showing at intervals through their framework of rich leaf and rubied flower the far-away bends of the Arno beneath its slopes of olive, and the purple peaks of the Carrara mountains, tossing themselves against the western distance, where the streaks of motionless cloud burn above the Pisan sea. The traveller passes the Fiesolan ridge, and all is changed. The country is on a sudden lonely. Here and there indeed are seen the scattered houses of a farm grouped gracefully upon the hill-sides,—here and there a fragment of tower upon a distant rock; but neither gardens, nor flowers, nor glittering palace-walls, only a grey extent of mountain-ground, tufted irregularly with ilex and olive: a scene not sublime, for its forms are subdued and low; not desolate, for its valleys are full of sown fields and tended pastures; not rich nor lovely, but sunburnt and sorrowful; becoming wilder every instant as the road winds into its recesses, ascending still, until the higher woods, now partly oak and partly pine, drooping back from the central nest of the Appennine, leave a pastoral wilderness of scattered rock and arid grass, withered away here by frost, and there by lambent tongues of earth-fed fire. Giotto passed the first ten years of his life, a shepherd-boy, among these hills; was found by Cimabue, near his native village, drawing one of his sheep upon a smooth stone; was yielded up by his father, 'a simple person, a labourer of the earth,'

to the guardianship of the painter, who, by his own work, had already made the streets of Florence ring with joy; attended him to Florence, and became his disciple."—*Ruskin.*

About 9 miles from the Porta S. Gallo, on the road to Bologna, is all that remains (not much) of the *Palace of Pratolino*, built by Francesco de' Medici for Bianca Capello, of whom it was the favourite residence. She was devoted to magic and the composition of philters and potents, and for generations after her death a room was shown here, where, it was said, that she used to "distil a cosmetic from the bodies of newly-born infants." As the home of Bianca, Pratolino is extolled by Tasso.

"Dianzi all 'ombra di fama occulta a bruna,
Quasi giacesti, Pratolino, ascoso;
Or la tua donna tanto onor t' aggiunge,
Che piega alla seconda alta fortuna
Gli antichi gioghi l'Apennin nevoso;
Ed Atlante, ed Olimpo, ancor sì lunge,
Nè confin la tua gloria asconde e serra;
Ma del tuo picciol nome empi la terra."

Rime. 360. *t.* II.

The park is a great resort for picnics from Florence, and contains the colossal statue of the Apennines, attributed to *Giovanni de Bologna*—more curious than beautiful.

A little farther upon this road is the ancient machicolated *Palace of Caffaggiolo*, built, as his residence, by the merchant-prince Cosimo de' Medici, and enlarged by Cosimo I. It was the scene, July 11, 1576, of one of the most startling of the many crimes which mark the story of the Medici. The beautiful Eleanora of Toledo, a niece of the first wife of Cosimo de' Medici, had been married by the Grand Duke Francesco to his brother Pietro, the most profligate young man in the

city. Utterly neglected by her husband, and being only in her twenty-second year, Eleanora, in a letter to the youth Bernardo Antinori, expressed her grief for his banishment to Elba for having killed a man in a scuffle. The letter was intercepted and sent to the Grand Duke, and the punishment was prompt and terrible. Antinori was recalled from Elba and beheaded; and Eleanora, paralysed with terror, was summoned to her husband's villa of Caffaggiolo. Here he knelt, besought forgiveness from heaven for the crime he was about to commit, swore never to wed another, and then murdered her. The medical bulletin sent to all foreign courts, ascribed the death to heart complaint, but the truth was avowed by Francesco in a private letter to Philip II. of Spain.

The old royal villa has been sold for next to nothing by the present government, and the new proprietor has cut down all the fine trees which formerly gave it such a charm. There was a famous manufactory of pottery at Caffaggiolo. Good specimens are now very rare, and fetch enormous prices.

From the Porta S. Gallo a road leads through the suburb of S. Marco Vecchio to *Settignano* (about 2½ miles). Here is the *Villa Buonarotti*, now the property of Signora Teresa Buonarotti. At what time this came into the family is uncertain, but it is tolerably certain that Michael Angelo was sent out here as a baby, after Italian custom, to be nursed in a family of *scarpellini* or stone-cutters.

From the *Porta S. Croce* (*S. Salvi*).

About 1 mile from the gate, on the road to Rovezzano, is the *Convent of S. Salvi*, containing, in its ancient Refectory, the famous Cenacolo of *Andrea del Sarto.*

"The Cenacolo of Andrea del Sarto takes, I believe, the third rank after those of Leonardo and Raphael. He has chosen the self-same moment, "One of you shall betray me." The figures are, as usual, ranged on one side of a long table. Christ, in the centre, holds a piece of bread in his hand; on his left is S. John, and on his right S. James Major, both seen in profile. The face of S. John expresses interrogation; that of S. James interrogation and a start of amazement. Next to S. James are Peter, Thomas, Andrew; then Philip, who has a small cross upon his breast. After S. John come James Minor, Simon Jude, Judas Iscariot, and Bartholomew. Judas, with his hands folded together, leans forward, and looks down, with a round mean face, in which there is no power of any kind, not even of malignity. In passing from the Cenacolo in the S. Onofrio to that in the Salvi, we feel strongly all the difference between the mental and moral superiority of Raphael at the age of twenty, and the artistic greatness of Andrea in the maturity of his age and talent. This fresco deserves its high celebrity. It is impossible to look on it without admiration, considered as a work of art. The variety of the attitudes, the disposition of the limbs beneath the table, the ample, tasteful draperies, deserve the highest praise; but the heads are deficient in character and elevation, and the whole composition wants that solemnity of feeling proper to the subject."—*Jameson's Sacred Art.*

It is by the Porta S. Croce that the traveller must leave Florence, for the monasteries of the Casentino, if he begins his excursion by driving to Pelago (see ch. liii.).

From the *Porta S. Miniato* (*S. Miniato in Monte*).

This gate is situated close under the hill of Oltr'arno, and an avenue of cypresses leads in a few minutes up the steep ascent to the church. On the right of the way a shrine

with a picture commemorates a touching incident in the life of S. Giovanni Gualberto, founder of the Vallambrosans.

"Giovanni Gualberto was born at Florence, of rich and noble lineage. When he was still a young man, his only brother, Hugo, whom he loved exceedingly, was murdered by a gentleman with whom he had a quarrel. Gualberto, whose grief and fury were stimulated by the rage of his father, and the tears of his mother, set forth in pursuit of the assassin, vowing a prompt and terrible vengeance.

"It happened, that when returning from Florence to the country-house of his father on the evening of Good Friday, he took his way over the steep, narrow, winding road which leads from the city gate to the church of San Miniato-del-Monte. About half-way up the hill, where the road turns to the right, he suddenly came upon his enemy, alone and unarmed. At the sight of the assassin of his brother, thus, as it were, given into his hand, Gualberto drew his sword. The miserable wretch, seeing no means of escape, fell upon his knees, and entreated mercy; extending his arms in the form of a cross, he adjured him by the remembrance of Christ, who had suffered on that day, to spare his life. Gualberto, struck with a sudden compunction, remembering that Christ when on the cross had prayed for his murderers, stayed his uplifted sword, trembling from head to foot; and after a moment of terrible conflict with his own heart, and a prayer for Divine support, he held out his hand, raised the suppliant from the ground, and embraced him in token of forgiveness. Thus they parted; and Gualberto, proceeding on his way in a sad and sorrowful mood, every pulse throbbing with the sudden revulsion of feeling, and thinking on the crime which he had been on the point of committing, arrived at the church of San Miniato, and, entering, knelt down before the crucifix over the altar. His rage had given way to tears, his heart melted within him; and as he wept before the image of the Saviour, and supplicated mercy because he had shown mercy, he fancied that, in gracious reply to his prayer, the figure bowed its head. This miracle, for such he deemed it, completed the revolution which had taken place in his whole character and state of being. From that moment, the world and all its vanities became hateful to him; he felt like one who had been saved upon the edge of a precipice; he entered the Benedictine order, and took up his residence in the monastery of San Miniato. Here he dwelt for some time a humble penitent; all earthly ambition quenched at once with the spirit of revenge. On the death of the abbot of San Miniato, he was elected to succeed him, but no persuasions could induce him to accept of the office. He left the convent, and retired to the solitude of Vallombrosa."

Jameson's Sacred Art.

The cypress avenue ends in the *Church of S. Salvadore al Monte*, built by *Cronaca* in 1504. Its position is beautiful, and so delighted Michael Angelo that he used to call it "La Bella Villanella." A wide piazza with terraces, which has been opened beneath this church, is decorated in honour of Michael Angelo with copies from several of his statues. Its view is one of the noblest in Italy.

"The view from San Miniato is best seen towards sunset. From an eminence, studded by noble cypresses, the Arno meets the eye, reflecting in its tranquil bosom a succession of terraces and bridges, edged by imposing streets and palaces, above which are seen the stately cathedral, the church of Santa Croce, and the picturesque tower of the Palazzo Vecchio, while innumerable other towers, of lesser fame and altitude, crown the distant parts of the city, and the banks of the river, which at length—its sinuous stream bathed in liquid gold—is lost sight of amidst the rich carpet of a vast and luxuriant plain, bounded by lofty Apennines. Directly opposite to the eye rises the classical height of Fiesole, its sides covered with intermingled rocks and woods, from amidst which sparkle innumerable villages and villas."—*J. S. Harford.*

To the right are some of the fortifications which Michael Angelo raised in 1529, and which in a certain sense may be regarded as his greatest work, for they enabled Florence to stand "a spectacle to heaven and earth, the one spot of all Italian ground which defied the united powers of Pope and Cæsar."

Within these fortifications (the gate is opened by a custode, —two soldi) is the beautiful *Church of S. Miniato*, founded in honour of the Florentine martyr who suffered on that spot under Decius in the third century.

"Who that remembers Florence, does not remember well the San Miniato in Monte, towering on its lofty eminence above the city, and visible along the Lung' Arno from the Ponte alle Grazie to the Ponte alla Carraja?—and the enchanting views of the valley of the Arno as seen from the marble steps of the ancient church?—and the old dis-

mantled fortress defended by Michael Angelo against the Medici?—and the long avenue of cypresses and the declivities robed in vineyards and olive-grounds between the gate of San Miniato and the lofty heights above?

"According to the Florentine legend, S. Minias or Miniato was an Armenian prince serving in the Roman army under Decius. Being denounced as a Christian, he was brought before the emperor, who was then encamped upon a hill outside the gates of Florence, and who ordered him to be thrown to the beasts in the Amphitheatre. A panther was let loose upon him, but when he called upon our Lord he was delivered; he then suffered the usual torments, being cast into a boiling caldron, and afterwards suspended to a gallows, stoned, and shot with javelins; but in his agony an angel descended to comfort him, and clothed him in a garment of light; finally he was beheaded. His martyrdom is placed in the year 254."—*Jameson's Sacred Art.*

"The visitor to San Miniato, unless indeed he happens to be looking directly on the campanile, finds his thoughts at once carried back to San Zeno, at Verona. In both the long arcades of the basilica are broken by the great arches spanning the nave, and in both the effect of those spanning arches is to make the column, the natural feature of Italian architecture, alternate with the clustered pier or group of half-columns, which carries the thoughts to buildings north of the Alps. In both the lofty choir is borne up upon the open pillared crypt below, an arrangement whose effect differs almost as much from the dark crypt of an English minster as it does from the confession of a Roman basilica. Thus far San Zeno and San Miniato agree in their main features of construction and arrangement. Where they differ is in the treatment of the material of which each church is built. In San Zeno the alternation of bands of stone and brick, so as to produce a variety of colour—an alternation which was perhaps suggested by some of the later forms of Roman masonry—is introduced in some slight degree, but not enough to perplex the eye, still less to interfere with any of the architectural features of the building. At San Miniato, that alternation of black and white, which, when carried to extreme, makes a building look like a piece of Tunbridge ware, is applied both to a large part of the inside and also to the west front, which, as so often happens, is plainly the last finish of the original building, a finish which might be almost called an addition. In the inside this ornament seems to have been an afterthought; but in the west front, where it was evidently planned from the beginning, it has clearly affected the architectural design, and that not for the better. Within, the capitals are, as everywhere, a study. In the nave the columns have classical capitals; the clustered piers and the columns in the crypt have various kinds, classical, *quasi*-classical, and

rude forms which might be cut into something more enriched."—*Freeman.*

The *Interior* of the church, as well as its surrounding platforms, is now used as a kind of Campo Santo for Florence. The side walls are covered with ancient frescoes of saints. The roof is of wood. In the apse is a Greek mosaic, representing our Saviour, with the Virgin and S. John on one side, and on the other S. Miniato, wearing a regal crown and mantle and holding the Greek cross. In front of the lofty raised choir is the picturesque chapel built in 1448 by *Michelozzo* for Piero de' Medici. The pictures it contains are attributed to *Spinello Aretino*, and here the miraculous crucifix of S. Giovanni Gualberto was formerly preserved. Above the steps of the choir are an exquisitely wrought marble screen and pulpit. The door on the right leads to the sacristy, built 1387, by *Nerozzo degli Alberti*, and decorated with frescoes of the story of S. Benedict, by *Spinello Aretino*. At the end of the nave on the left is a chapel built by *Antonio Rosellino* for Cardinal Jacopo of Portugal, with his tomb, of 1427.

"At the head and foot of the sarcophagus, upon which lies the marble figure of the young cardinal, are mourning genii, and upon either end of the highly ornamental entablature two kneeling angels, holding in their hands the crown of virginity and the palm of victory. Heavy looped curtains (the only faulty feature in this exquisite monument) fall from the top of the arch above it on either side of a roundel, in which is a most lovely Madonna and Child in alto relief.

"Cardinal James, of the royal house of Portugal, who lies here, having lived from his earliest years with peculiar sanctity, as befitted one who was intended to become a priest, was sent to Perugia at the age of nineteen to study canon law. Though only twenty-six at the time of his death, he had received a cardinal's hat from Pope Calixtus III., and been appointed ambassador from the Florentine Republic to the court of Spain. 'He was of a most amiable nature, a pattern of humility, and an abundant fountain of good, through God, to the poor, discreet

in providing for his servants, modest in ordering his household, an enemy of pomp and superfluity, keeping that middle way in everything which is the way of the blessed. He lived in the flesh, as if he was free from it, rather the life of an angel than a man, and his death was holy as his life had been."*—*Perkins' Tuscan Sculptors.*

Near the church is the old *Palace* of the Mozzi family, built in 1294. All around are graves. The view is quite glorious, especially at sunset.

"Let us suppose that the Spirit of a Florentine citizen (whose eyes were closed in the time of Columbus) has been permitted to revisit the glimpses of the golden morning, and is standing once more on the famous hill of San Miniato. . . . It is not only the mountains and the westward-bending river that he recognises; not only the dark sides of Mount Morello opposite to him, and the long valley of the Arno that seems to stretch its grey low-tufted luxuriance to the far-off ridges of Carrara; and the steep height of Fiesole, with its crown of monastic walls and cypresses; and all the green and grey slopes sprinkled with villas which he can name as he looks at them. He sees other familiar objects much closer to his daily walks. For though he misses the seventy or more towers that once surrounded the walls, and encircled the city as with a regal diadem, his eyes will not dwell on that blank; they are drawn irresistibly to the unique tower springing, like a tall flower-stem towards the sun, from the square turreted mass of the Old Palace in the very heart of the city—the tower that looks none the worse for the four centuries that have passed since he used to walk under it. The great dome, too, greatest in the world, which, in his early boyhood, had been only a daring thought in the mind of a small, quick-eyed man —there it raises its large curves still, eclipsing the hills. And the well-known bell towers—Giotto's, with its distant hint of rich colour, and the graceful spired Badia, and the rest—he looked at them all from the shoulder of his nurse.

"'Surely,' he thinks, 'Florence can still ring her bells with the solemn hammer-sound that used to beat on the hearts of her citizens and strike out the fire there. And here, on the right, stands the long dark mass of Santa Croce, where we buried our famous dead, laying the laurel on their cold brows, and fanning them with the breath of praise and of banners. But Santa Croce had no spire then: the Florentines were too full of great building projects to carry them all out in stone and

* Vespasiano Bisticci, "Vite di Uomini Illustri del Secolo," xv.

marble; we had our frescoes and our shrines to pay for, not to speak of rapacious condottieri, bribed royalty, and purchased territories, and our façades and spires must needs wait. But what architect can the Frati Minori have employed to build that spire for them? If it had been built in my day, Filippo Brunelleschi or Michelozzo would have devised something of another fashion than that—something worthy to crown the church of Arnolfo.' . . . . It is easier and pleasanter to recognise the old than to account for the new. And there flows Arno, with its bridges just where they used to be—the Ponte Vecchio, least like other bridges in the world, laden with the same quaint shops, where our Spirit remembers lingering a little, on his way perhaps to look at the progress of that great palace which Messer Luca Pitti had set a-building with huge stones got from the hill of Bogoli close behind."—*Romola.*

S. Miniato may be approached from the Porta Romana by the enchanting drive of *Le Colle*, which winds with ever-varying views.

From the *Porta Romana*—Poggio Imperiale; the Certosa of the Val d'Emo and the Sanctuary of the Madonna del Impruneta; Bellosguardo.

A carriage to the Impruneta costs about 10 frs.

Close to the gate is the entrance of the fine cypress avenue of the *Poggio Imperiale*, leading to a palace built for the Grand Duchess Maddalena of Austria, wife of the Grand Duke Cosimo II. It is now given up to the *Conservatorio della SS. Annunziata*, for the benefit of young women of the better classes.

"Ce palais fut autrefois la villa Baroncelli. On rapporte qu'un membre de cette ancienne famille, Thomas Baroncelli, fort dévoué à Côme I^er^, étant allé de sa villa à la rencontre de son maître lorsqu'il revenait de Rome, fut si ravi de le revoir avec le titre de grand-duc que lui avait accordé le pape Pie V., qu'il en mourut de joie; enthousiasme de l'esprit de servitude, qui doit sembler anjourd'hui bien étrange!"—*Valery.*

Behind the palace rises the hill of Arcetri, celebrated for its sweet wine called La Verdea :—

"Altri beva il Falerno, altri la Tolfa,
Altri il sangue che lacrima il Vesuvio ;
Un gentil bevitor mai non s'ingolfa
In quel fumoso e fervido diluvio.
Oggi vogl'io che regni entro a miei vetri
La *Verdea* soavissima d'Arcetri."—*Redi.*

Here, amid the vineyards, but not far from the road, is the *Torre del Gallo*, which is believed to have been the observatory of Galileo, where he studied the moon.

"The moon whose orb
Through optic glass the Tuscan artist views
At evening from the top of Fiesole,
Or in Valdarno, to descry new lands,
Rivers or mountains, in her spotty globe."—*Milton.*

"He took me up to the Star Tower of Galileo amongst the winding paths of the hills, with the grey walls overtopped by white fruit blossoms, and ever and again, at some break in their ramparts of stone, the gleam of the yellow Arno water, or the glisten of the marbles of the city shining on us far beneath, through the silvery veil of the olive leaves.

"It was just in that loveliest moment when winter melts into spring. Everywhere under the vines the young corn was springing in that tender vivid greenness that is never seen twice in a year. The sods between the furrows were scarlet with the bright flame of wild tulips, with here and there a fleck of gold where a knot of daffodils nodded. The roots of the olives were blue with nestling pimpernels and hyacinths, and along the old grey walls the long, soft, thick leaf of the arums grew, shading their yet unborn lilies.

"The air was full of a dreamy fragrance : the bullocks went on their slow ways with flowers in their leathern frontlets ; the contadini had flowers stuck behind their ears or in their waistbands ; women sat by the wayside, singing as they plaited their yellow curling lengths of straw ; children frisked and tumbled like young rabbits under the budding maples ; the plum trees strewed the green landscape with flashes of white like newly-fallen snow on Alpine grass slopes ; again and again amongst the tender pallor of the olive woods there rose the beautiful

flush of a rosy almond tree; at every step the passer-by trod ankle-deep in violets.

"About the foot of the Tower of Galileo ivy and vervain, and the Madonna's herb, and the white sexagons of the stars of Bethlehem grew amongst the grasses; pigeons paced to and fro with pretty pride of plumage; a dog slept on the flags; the cool, moist, deep-veined creepers climbed about the stones; there were peach trees in all the beauty of their blossoms, and everywhere about them were close-set olive-trees, with the ground between them scarlet with the tulips and the wild rose-bushes.

"From a window a girl leaned out and hung a cage amongst the ivy leaves, that her bird might sing his vespers to the sun.

"Who will may see the scene to-day.

"The world has spoiled most of its places of pilgrimage, but the old Star Tower is not harmed as yet, where it stands amongst its quiet garden ways and grass-grown slopes, up high amongst the hills, with sounds of dripping water on its court, and wild wood-flowers thrusting their bright heads through its stones. It is as peaceful, as simple, as homely, as closely-girt with blossoming boughs and with tulip-crimsoned grasses now as then, when, from its roof, in the still midnight of far-off time, its master read the secrets of the stars."—*Pascarel.*

"Nearer we hail
Thy sunny slope, Arcetri, sung of old
For its green vine; dearer to me, to most,
As dwelt on by that great astronomer,
Seven years a prisoner at the city-gate,
Let in but in his grave-clothes. Sacred be
His villa (justly it was called the Gem)! *
Sacred the lawn, where many a cypress threw
Its length of shadow, while he watched the stars!
Sacred the vineyard, where, while yet his sight
Glimmered, at blush of morn he dressed his vines,
Chanting aloud in gaiety of heart
Some verse of Ariosto!—There, unseen,†
Gazing with reverent awe—Milton, his guest,
Just then come forth, all life and enterprise;
He in his old age and extremity,

* Il Giojello?

† Milton went to Italy in 1638, and visited Galileo, who, by his own account, had already become blind. In December, 1637, he was forced to reside at Arcetri by an order of the Inquisition.

Blind, at noonday exploring with his staff;
His eyes upturned as to the golden sun,
His eye-balls idly rolling. Little then
Did Galileo think whom he received:
That in his hand he held the hand of one
Who could requite him—who would spread his name
O'er lands and seas—great as himself, nay, greater;
Milton as little that in him he saw,
As in a glass, what he himself should be,
Destined so soon to fall on evil days
And evil tongues—so soon, alas, to live
In darkness, and with dangers compassed round,
And solitude."—*Rogers' Italy.*

"It is difficult to conceive what Galileo must have felt, when, having constructed his telescope, he turned it to the heavens, and saw the mountains and valleys in the moon.—Then the moon was another earth; the earth another planet; and all were subject to the same laws. What an evidence of the simplicity and the magnificence of nature!

"But at length he turned it again, still directing it upward, and again he was lost: for he was now among the fixed stars; and, if not magnified as he expected them to be, they were multiplied beyond measure.

"What a moment of exultation for such a mind as his! But as yet it was only the dawn of day that was coming; nor was he destined to live till that day was in its spendour. The great law of gravitation was not yet to be made known: and how little did he think, as he held the instrument in his hand, that we should travel by it as far as we have done; that its revelations would ere long be so glorious."—*Sir John Herschel.*

About 2½ miles from the Porta Romana, by the direct road beyond the village of Galuzzo, is the *Certosa of the Val d'Emo.* The position is beautiful, with lovely views, and the convent crowning a cypress-covered hill is very picturesque. The Certosa was founded in 1341 by Niccolò Acciajuolo, Grand Seneschal to Queen Joanna of Naples, and its fortifications were especially granted by the Republic. There are still (1875) nineteen monks here.

The principal *Church* is excessively rich; decorated with frescoes, marbles, and *pietre-dure*. The pictures relating to the life of S. Bruno are by *Poccetti*. To the right, through the chapel of S. John Baptist, which has a good picture by *Benvenuti*, we enter a beautiful Gothic church of 1300, of which the architecture is attributed to Orcagna. It contains some good Florentine stained glass; a picture of S. Francis receiving the Stigmata by *Cigoli*; a Crucifixion by *Giotto*; and a picture by *Fra Angelico*.

In the *Crypt*, before the high-altar, are the noble tombs of the founder and his family.

"Whether Andrea Orcagna built the Certosa near Florence, is uncertain; but the monuments of its founder Niccolò Acciajuoli and his family, which exists in its subterranean church, belong to his time, and were perhaps executed by some of his scholars. The tomb of Niccolò (Grand Seneschal of the Kingdom of Naples under Queen Joanna I., ob. 1366), consists of his recumbent statue, clad in armour, placed high against the wall, beneath a rich Gothic canopy. His son, Lorenzo, upon whose funeral obsequies he spent more than 50,000 gold florins, lies below under a marble slab, upon which is sculptured the effigy of this 'youth of a most lovely countenance, cavalier and great baron, tried in arms, and eminent for his graceful manners, and his gracious and noble aspect.' Next him lie his grandfather and his sister Lapa." —*Perkin's "Tuscan Sculptors."*

"The general design of Niccolò's tomb is very peculiar, Gothic certainly, but almost transitional to the Cinque-Cento. Niccolò, the Grand Seneschal, founder of the convent, was a noble character. The family, originally from Brescia, and named after the trade they rose by, attained sovereignty in the person of Ranier, nephew of the Seneschal, styled Duke of Athens and Lord of Thebes and Argos and Sparta. He was succeeded by his bastard son Antony, and the latter by two nephews, whom he invited from Florence, Ranion and Antony Acciajuoli; the son of the latter, Francesco, finally yielded Athens to Mahomet II., in 1456, and was soon afterwards strangled by his orders at Thebes."— *Lindsay's "Christian Art."*

In a side chapel of the crypt is the tomb of Angelo Acciajuolo, Bishop of Ostia, 1550, by *Donatallo*, with a

border of fruit and flowers by *Giuliano di San Gallo.* A small *cloister* has some lovely stained glass by *Giovanni da Udine.* The chapter-house contains a Crucifixion by *Mariotto Albertinelli;* a Madonna and Child with Saints by *Perugino;* and, in the middle of the pavement, the noble tomb of Lionardo Bonafede, Bishop of Cortona, and Superior of this convent (ob. 1545), by *Francesco de San Gallo,* son of Giuliano.

"It is very carefully modelled; the flesh parts are well treated, and the drapery is disposed in natural folds. It has almost the effect of a corpse laid out for burial before the altar, and produces a striking effect." —*Perkins.*

Two and a half miles further, by a long but easy ascent, beautifully situated amid the olive-clad hills, is the famous shrine of *La Madonna dell' Impruneta,* one of the most

La Madonna dell' Impruneta.

important places of pilgrimage in Tuscany. The church was built in 1593 by Francesco Buondelmonti, and adorned in the seventeenth century by the Confraternita of the Stigmata of S. Francesco with its handsome Doric atrium.

Here is preserved the famous image attributed to S. Luke the Evangelist, but which the learned Dr. Lami says was the work of one Luca in the eleventh century, who, on account of his piety, was called saint, whence the tradition. It is said to have been found by a workman, buried in the soil of Impruneta, and to have uttered a cry as the spade struck it. On all great occasions of danger, pestilence, or famine, this Madonna has been carried in state by a bare-footed procession to Florence, but even then has always been veiled—"The Hidden Mother." Over the high-altar is a crucifix by *Giovanni da Bologna*; and in the Sacristy a curious Madonna and Saints of the School of Giotto. In the nave are pictures by *Jacopo da Empoli*, *Passignano*, and *Cigoli*. The church is backed by the Poggio S. Maria and occupies one side of an immense piazza, decorated with loggias of 1663—1670. Here on St. Luke's day, Oct. 15, is held the *Fair of the Impruneta*, for horses, mules, &c., frequented by all the country round, and a most picturesque sight. The piazza is the subject of a picture by Callot.

We must turn to the right from the Porta Romana to ascend the hill of Bellosguardo, for the sake of the view.

> "From Tuscan Bellosguardo,
> Where Galileo stood at nights to take
> The vision of the stars, we have found it hard,
> Gazing upon the earth and heavens, to make
> A choice of beauty."—*E. Barrett Browning.*

At the foot of the hill is the *Church of SS. Francesco and Paolo* containing the noble tomb of Benozzo Federighi, Bishop of Fiesole, ob. 1455, by *Luca della Robbia.*

"The admirably truthful figure of the dead bishop clad in his episcopal robes, is laid upon a sarcophagus within a square recess, whose

architrave and side-posts are decorated with enamelled tiles, painted with flowers and fruits coloured after nature. At the back of the recess, filling up the space above the sarcophagus, are three half figures, of Christ, the Madonna, and S. John; all the faces are expressive, and that of the Saviour is especially fine, and full of mournful dignity. Around the top of the sarcophagus runs a rich cornice, below which are sculptured two flying angels, bearing between them a garland, containing an inscription setting forth the name and titles of the deceased."—*Perkin's "Tuscan Sculptors."*

Most lovely is the view from the summit of the hill.

"I found a house, at Florence, on the hill
Of Bellosguardo. 'Tis a tower that keeps
A post of double observation o'er
The valley of the Arno (holding as a hand
The outspread city) straight toward Fiesole
And Mount Morello and the setting sun,—
The Vallombrosan mountains to the right,
Which sunrise fills as full as crystal cups
Wine-filled, and red to the brim because it's red.
No sun could die, nor yet be born, unseen
By dwellers at my villa: morn and eve
Were magnified before us in the pure
Illimitable space and pause of sky,
Intense as angels' garments blanched with God,
Less blue than radiant. From the outer wall
Of the garden, dropped the mystic floating grey
Of olive-trees (with interruptions green
From maize and vine) until 'twas caught and torn
On that abrupt black line of cypresses
Which signed the way to Florence. Beautiful
The city lay along the ample vale,
Cathedral, tower and palace, piazza and street;
The river trailing like a silver cord
Through all, and curling loosely, both before
And after, over the whole stretch of land
Sown whitely up and down its opposite slopes,
With farms and villas."

E. Barrett Browning. Aurora Leigh.

The scenery of the villa behind Bellosguardo is that of *Monte Beni*, so beautifully described by Hawthorne.

"The Umbrian valley opens before us, set in its grand framework of nearer and more distant hills. It seems as if all Italy lay under our eyes in this one picture. For there is the broad, sunny smile of God, which we fancy to be spread over this favoured land more abundantly than on other regions, and, beneath it, glows a most rich and varied fertility. The trim vineyards are there, and the fig-trees, and the mulberries, and the smoky-hued tracts of the olive orchards; there, too, are fields of every kind of grain, among which waves the Indian corn. White villas, grey convents, church spires, villages, towns, each with its battlemented walls and towered gateway, are scattered upon this spacious map; a river gleams across it; and lakes open their blue eyes in its face, reflecting heaven, lest mortals should forget that better land, when they behold the earth so beautiful.

"What makes the valley look still wider, is the two or three varieties of weather often visible on its surface, all at the same instant of time. Here lies the quiet sunshine; there fall the great patches of ominous shadow from the clouds; and behind them, like a giant of league-long strides, comes hurrying the thunderstorm, which has already swept midway across the plain. In the rear of the approaching tempest brightens forth again the sunny splendour, which its progress has darkened with so terrible a form.

"All around this majestic landscape, the bald-peaked or forest-crowned mountains descend boldly upon the plain. On many of their spurs and midway declivities, and even on their summits, stand cities, some of them famous of old; for these have been the seats and nurseries of early Art, where the flower of Beauty has sprung out of a rocky soil, and in a high, keen atmosphere, when the richest and most sheltered gardens failed to nourish it."—*Transformation.*

On a spur of the hill to the north of the wooded height of Bellosguardo is the *Convent of Monte Oliveto*, containing in its Refectory an Annunciation of *Dominico Ghirlandajo*. Hence one may descend to the iron bridge which leads to the cascine.

From the *Porta S. Frediano* (*La Badia di Settimo, Signa, Malmantile, Artemino*).

This side of Florence is less well known than the others, but by no means less interesting. The road runs through

an exquisitely rich and fertile valley. On the right is a beautiful chain of mountains, of which the principal is *Monte Morello*, which serves as a weather-gauge to the whole country side, according to the old proverb :

"Quando monte Morello ha il cappello,
Villan, prende il mantello."

Seven miles from Florence, half a mile to the right of the road, near the village of S. Columbano, is the old *Convent of La Badia di Settimo* (so called from its distance from the city), now a villa. It has most noble machicolated walls, and a fine old gateway, the front of which is decorated with a figure of Christ throned between the saints, one of the largest works of terra-cotta in Tuscany—built, not let

Badia di Settimo

into the wall. In the church is a Robbia frieze and a rich altar of pietra-dura. In Lent, 1067, 8000 persons collected here to witness the trial by fire, in which the Vallombrosan monk, Pietro Aldobrandini (afterwards canonized as S. Pietro Igneo), walked bare-footed, unhurt, through a furnace, to prove an accusation of simony brought by S. Giovanni Gualberto against Pietro di Pavia, Bishop of Florence.

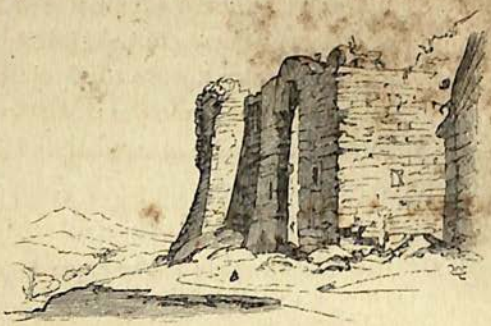
On the left of the road are the great villa of *Castel Pucci*, now a lunatic asylum, and the charming old *Villa of Castagnolo*, which once belonged to the Arte de Lana, but in 1300 was bought by a Della Stufa, who belonged to the Arte della Tela; it is the property of the Marchese Lotto della Stufa. Of this family were the Beato Girolamo of the Minori Osservanti di S. Francesco, and the Beato Lottaringo, one of the seven founders of the S. Annunziata.

Half a mile further is the interesting old town of *Signa*, preserving intact its machicolated mediæval walls and its three gateways. It contains many picturesque architectural fragments, especially a vaulted and frescoed loggia, very rich in colour, above which is the modern theatre. Signa is well worth a visit by those who stay long in Florence, and may be reached by railway. Its population is entirely employed in the plaiting of straw hats.—*Cappelli di Paglia*—

"The hills lie quiet and know no change; the winds wander amongst the white arbutus-bells and shake the odours from the clustering herbs; the stone-pines scent the storm; the plain outspreads its golden glory to the morning light; the sweet chimes ring; the days glide on; the splendours of the sunset burn across the sky, and make the mountains as the jewelled thrones of the gods. Signa, hoary and old, stands there unchanged—Signa is wise. She lets this world go by, and sleeps."—*Signa.*

Two-and-a-half miles from Signa, by a steep ascent (a carriage from the station to go and return costs 8 francs), is the curious fortified village of *Malmantile.* The road thither, beneath the old convent of S. Lucia, through a mountain gorge, is lovely, and the place itself, on the wild hill-top, is very curious, being so strongly fortified, yet so small. It long resisted a siege by the Florentines, which is the subject of the curious poems "L'Assedio" and "La Scacciata di

Malmantile," written by Lippo Lippi early in the seventeenth century. The walls now enclose only a single street of cottages.



Malmantile.

Three miles beyond Signa is the delightful Medici villa of *Artemino*, with lovely views towards Florence. In this neighbourhood, also, three miles from Signa, is the villa of *Le Selve*, which belonged to Filippo Strozzi, who married the famous Clarice, daughter of Pietro de' Medici.

From the *Porta al Prato* (*Poggio a Cajano*, *Petraja*, *Careggi*). About one mile from this gate is the handsome *Villa Demidoff*, and a mile further is the village of *Peretola*, where pink lilies of the valley may be found in spring. Hence a dull road to the left leads (about 10 miles from Florence) to the *Villa of Poggio a Cajano*, which was built by *Giuliano di San Gallo* for Lorenzo the Magnificent, and was one of the first evidences of the taste by which he acquired that title. Hither Lorenzo came frequently for the sake of his favorite amusement of hawking, accompanied by Pulci, who

cared little for the diversion. "*La Caccia con Falcone*" describes him as missing, and having hidden himself in a wood to make poetry.

The vault of the great saloon was considered by Vasari to be the largest of modern times. It was painted by order of Leo X. with frescoes by the great masters of the period, intended as allegorical of the glories of the Medici, viz. :—

Francabigio. The Return of Cicero from Exile—typical of the return of Cosimo to Florence.

Andrea del Sarto. The Presents sent from Egypt to Cæsar—typical of the presents of the Sultan to Lorenzo.

Pontormo. The Banquet given to Scipio by Syphax—typical of the banquet given to Lorenzo by the King of Naples.

Pontormo. Titus Flaminius rejecting the ambassadors of Antiochus—typical of Lorenzo annihilating the plans of Venice in the diet of Cremona.

The rooms (with little of the original furniture remaining) are to be seen in which the Grand-duke Francesco I. died, October 19, 1587, and on the following day his wife, the beautiful Bianca Capello. The story of Bianca is one long romance. Daughter of a proud Venetian noble, Bartolommeo Capello, she eloped with Pietro Bonaventuri, a young Florentine, by whom she was already with child, and she was married to him at his mother's house in the Piazza S. Marco at Florence. Here she attracted the favour of Francesco de' Medici, eldest son of Duke Cosimo, and he made her his mistress. Bonaventuri was shortly after murdered by bravoes in the employment of the Ricci, with a daughter of whose house he had intrigued. After the accession of Francesco to the throne, and the death of his duchess, Giovanna of Austria, Bianca was married to the Grand-duke in the Palazzo Vecchio, June 5, 1578, and enjoyed her dearly-bought honours for eight years, until she perished

with her husband, under strong suspicions of poison, during a visit of the Grand-duke's brother and successor Ferdinando, who had always been the bitterest enemy of Bianca. Then Francesco was buried with all pomp in the family mausoleum at S. Lorenzo, but Bianca, wrapped in a sheet, was thrown into the common grave for the poor, under the nave of the same church.

"There, at Cajano,
Where when the hawks were mewed and evening came,
Pulci would set the table in a roar
With his wild lay—there, where the sun descends,
And hill and dale are lost, veiled with his beams,
The fair Venetian died, she and her lord—
Died of a posset drugged by him who sate
And saw them suffer, flinging back the charge;
The murderer on the murdered."

Rogers' Italy.

The low-lying *Park*, with its ugly rows of poplars, and damp shrubberies and summer-houses on the river Ombrone, is greatly admired by the Florentines, but will not be thought worth a visit by foreigners, though there is an old proverb which says—

"Val piu una lastra di Poggio a Cajano
Che tutte le bellezze d'Artemino."

The breed of buffaloes, afterwards so common in Italy, was first introduced at Poggio a Cajano by Lorenzo de' Medici.

About 4 miles from the Porta al Prato (most easily reached by rail, the station of Castello being close by,—an order should be obtained from a banker) is the charming *Villa of Petraja*. It was bought by Ferdinando I., and adorned by *Buontalenti*. One tower only remains of the

castle of the Brunelleschi, its ancient owners, who defended it in 1364 against the Pisans under the Condottiere Sir J. Hawkwood, who was then fighting against Florence. The gardens, on the southern slope of the Apennines, are quite lovely. A beautiful fountain by *Tribolo* is surmounted by a Venus of *Giovanni da Bologna:* it is pronounced by Vasari to be "the most beautiful of all fountains." The loggie are adorned with frescoes by *Il Volterrano.* Here Scipione Ammirato, under the eyes of Cosimo and his son Ferdinando, wrote that History of Florence which procured him the name of the New Livy.

In the valley below Petraja is the villa of *Castello,* which was the residence of the Medici before their elevation to the sovereignty. It was afterwards enlarged by *Tribolo* for Cosimo I. Its beautiful fountain has a group of Hercules and Antæus by *Ammanato.*

About 2½ miles, either from the Porta al Prato or the Porta S. Gallo, is *Careggi* (Mrs. Sloane) the most bewitching of all the Medicean villas, built in the most lovely situation for Cosimo Pater Patriæ by *Michelozzi.* Its gardens are exquisitely beautiful, and its ancient rooms are full of interesting souvenirs of Lorenzo de' Medici. Here, every 7th of November, the banquet was held which celebrated the birthday of Plato, and here Lorenzo lived happy in the cherished society of his especial friends, Pico della Mirandola and Politian. Here he watched over the education of Marsilio-Ficino (who died here in the villa,) the son of his physician, who was brought up in his house, and loved by him as a son, and hence he wrote to him when absent—

"Come to see me, dear Marsilio, as quickly as you can, and do not forget to bring with you the book of the divine Plato upon the sovereign good. There is no effort which I do not make to discover the path of true happiness. Come, I beg you, and do not forget to bring with you also the lyre of Orpheus." Here also it was, that Lorenzo had his famous botanical garden. Here Pope Leo X. passed his childhood. Here (where on August 1, 1464, Cosimo Pater Patriæ hâd died) what he called 'the last evening of his winter,' came to Lorenzo the Magnificent. When forewarned by the symptoms of his illness that his end was approaching, he felt more strongly than ever his doubts and disquietude as to a future state. At the same time he was filled with anxieties as to the future political career of his son Pietro. On April 8, 1492, feeling that the supreme moment was at hand, he sought courage from his friend Politian, from whom he could not bear to be separated, and then, having taken the hand of Politian, and, having demanded Pico della Mirandola, he discussed philosophy with him until the coming of Savonarola.

"Lorenzo on that day was more conscious than he had yet been that his death was near at hand. He had called his son Pietro to him, had given him his parting advice, and had bade him a last farewell. When his friends, who were not allowed to be present at that interview, returned to the chamber, and had made his son retire, as his presence agitated Lorenzo too much, he expressed a wish to see Pico della Mirandola again, who immediately hastened to him. It appeared as if the sweet expression of that benevolent and gentle young man had soothed him a little, for he said to him, 'I should have died unhappy if I had not first been cheered by a sight of thy face.' Pico had no sooner retired than Savonarola entered, and approached respectfully the bed of the dying Lorenzo, who said that there were three sins he wished to confess to him, and for which he asked absolution: the sacking of Volterra; the money taken from the *Monte delle Fanciulle*, which had caused so many deaths; and the bloodshed after the conspiracy of the

Pazzi. While saying this, he again became agitated, and Savonarola tried to calm him, by frequently repeating, 'God is good, God is merciful!' Lorenzo had scarcely left off speaking, when Savonarola added, 'Three things are required of you;' 'And what are they, father?' replied Lorenzo. Savonarola's countenance became grave, and, raising the fingers of his right hand, he thus began: 'First, it is necessary that you should have a full and lively faith in the mercy of God.' 'That I have most fully.' 'Secondly, it is necessary to restore that which you unjustly took away, or enjoin your sons to restore it for you.' This requirement appeared to cause him surprise and grief; however, with an effort, he gave his consent by a nod of his head. Savonarola then rose up, and while the dying prince shrank with terror upon his bed, the confessor seemed to rise above himself when saying, 'Lastly, you must restore liberty to the people of Florence.' His countenance was solemn, his voice almost terrible; his eyes, as if to read the answer, remained fixed intently on those of Lorenzo, who, collecting all the strength that nature had left him, turned his back on him scornfully, without uttering a word. And thus Savonarola left him without giving him absolution; and the Magnificent, lacerated by remorse, soon after breathed his last."—*Pasquale Villari.* (Translation by *Leonard Horner.*)

CHAPTER LIV.

VALLOMBROSA AND THE CASENTINO.

Travellers who visit Vallombrosa alone will do well to take a carriage (10 frs.), direct from Florence to Pelago, where they may obtain horses (4 frs.) for the ascent to the monastery. Vallombrosa may easily be visited in a long summer day from Florence.

Those who visit La Vernia and Camaldoli may take the first train to the station of Pontassieve, and there, at the Locanda d'Italia, (not from the Vetturini at the station, whose horses are wretched) may engage a *legnetto* at 12 frs., or a carriage for four people at 20 frs. a day for the excursion. Those who wish to find their carriage ready at the station, must write beforehand to *Il Vetturino detto Il Rosso, Locanda d'Italia, Pontassieve.*

With the carriage it will be best either to proceed first to Pelago, visit Vallombrosa and return to Pelago to sleep, going next day to La Vernia; or, if Vallombrosa he omitted, drive at once to Bibbiena (visiting Poppi on the way) and thence, if Camaldoli is to be visited, send the carriage to await you at Prato Vecchio.

At Bibbiena a horse (20 frs.), and a guide (5frs.), should be engaged for the whole excursion to the further monasteries, and La Vernia should be visited on the first day. The accommodation there is miserable, and it may be found better to return to the decent inn of Fr. Amorosi at Bibbiena to sleep. In any case, on the following morning the traveller must not set out later than 6 A.M., as it is five hours ride to Camaldoli, and three hours ride or walk (for it is very precipitous) thence to Prato-vecchio, whence he may return to Pontassieve. If the last train at Pontassieve be gone, it is not much more than an hour's further drive (10 frs.) to Florence.

La Vernia is the most remarkable of the monasteries; then, from its situation, Vallombrosa. The great fatigue of visiting Camaldoli will only be worth while to those who are interested in the story of S.

Romualdo. The accommodation at Camaldoli is however much better than at the other monasteries.

THE picturesque village of *Pelago* is about 5 miles from Pontassieve. Hence a steep path ascends through pine woods, which recall Norway or Switzerland, to the beautiful meadows, fresh with running streams, and most brilliant with spring flowers, at the end of which stands the convent of *Vallombrosa.* It would seem as if the recollection of this walk had suggested the lines of Milton—

> So on he fares, and to the border comes
> Of Eden, where delicious Paradise
> Now nearer, crowns with her enclosure green
> As with a rural mound, the champion head
> Of a steep wilderness, whose hairy sides
> With thicket overgrown grotesque and wild,
> Access deny'd: and overhead upgrew
> Insuperable height of loftiest shade,
> Cedar and pine, and fir and branching palm;
> A sylvan scene, and as the ranks ascend
> Shade above shade, a woody theatre
> Of stateliest view."
>
> *Paradise Lost*, iv. 131.

> "Here sublime
> The mountains live in holy families,
> And the slow pine woods ever climb and climb
> Half up their breasts, just stagger as they seize
> Some grey crag, drop back with it many a time,
> And straggle blindly down the precipice.
> . . . . . O waterfalls
> And forests! sound and silence! mountains bare
> That leap up peak by peak and catch the palls
> Of purple and silver mist to rend and share
> With one another, at electric calls
> Of life in the sunbeams,—till we cannot dare

Fix your shapes, count your number! we must think
Your beauty and your glory helped to fill
The cup of Milton's soul so to the brink,
He never more was thirsty when God's will
Had shattered to his sense the last chain-link
By which he had drawn from Nature's visible
The fresh well-water. Satisfied by this,
He sang of Adam's paradise and smiled,
Remembering Vallombrosa. Therefore is
The place divine to English man and child,
And pilgrims leave their soul here in a kiss."

Eliz. Barrett Browning.

Vallombrosa.

Originally, Vallombrosa bore the name of Acqua Bella. The convent owes its origin to the penitence of S. Giovanni Gualberto (see S. Miniato) who first lived here in a little hut. Other hermits collected around him, and as the numbers increased, he found it necessary to form the community

into an Order and gave them the rule of S. Benedict, adding some additional obligations, especially that of silence. Yet the rule was less severe than that of the Camaldolese. Only twenty years had passed from the time of his death, when Giovanni Gualberto was canonized, and within the first century of its existence his order possessed fifty abbeys. The abbots of Vallombrosa sate in the Florentine Senate, with the title of Counts of Monte Verde and Gualdo, and they could arrest, try, and imprison their vassals without reference to any other court. The habit of the Vallombrosans was light grey, but the late monks wore a black cloak and a large hat when abroad. The greatest severity was used towards them at the late robbery of the religious orders, and scurrilous libels upon the past history of Vallombrosa were purposely circulated. Yet the records of the Archivio show that in old times as many as 229,761 loaves of bread were distributed here to the poor in three years (1750—53), not inclusive of the hospitalities of the Foresteria, and in the same short space of time as many as 40,300 beech trees were planted on the neighbouring mountains by the monks.

The buildings of Vallombrosa are inferior in interest to those of other sanctuaries, and it owes its celebrity chiefly to its beautiful name, and to the allusion of Milton. The church is handsome. The vast convent was chiefly built, as it now stands, by the Abbot Averardo Nicolini in 1637. While the monks remained, strangers were always hospitably received here.

Vallombrosa;
Cosi fu nominata una badia
Ricca e bella, nè men religiosa
E cortese a chiunque vi venia—

Orlando Furioso, xxii. 36.

Since the suppression under the Sardinian Government, the place has lost many of its characteristic features, and the monastic buildings are used as a Pension in the summer.

All around the convent are lovely woods, the woods which came back to Milton's memory, when he wrote :—

> Thick as autumnal leaves that strew the brooks
> In Vallombrosa, where the Etrurian shades,
> High over-arch'd, imbower.
>
> *Paradise Lost*, i., 303.

and which in the present century have been celebrated in a poem by Alphonse de Lamartine.

It is worth while to ascend to the Hermitage and Chapel of *Il Paradisino*, some way further up the mountain, for the sake of the view. The scagliola decorations in the chapel were executed by Henry Hugford, an Englishman, who sought a retreat here.

A very long ascent from Pontassieve, of ten dreary miles, leads to the entrance of the Casentino. Near the summit is the miserable village of Consuma, which derives its strange name from the death of one Adam, who was burnt alive here for having forged false florins of the Republic at the instigation of the counts of Romena. A short distance beyond and we look down upon the rich valley of the Upper Arno, called *Il Casentino*. Hence we first catch sight, in the distance to the left, of the arid brown steep of Alvernia, "the Holy Mountain" of S. Francis. The road passes through the village of *Borgo alla Collina*, with a castle which was bestowed by the Florentine Republic upon Cristofano Landino, as a reward for his commentary on Dante; he is

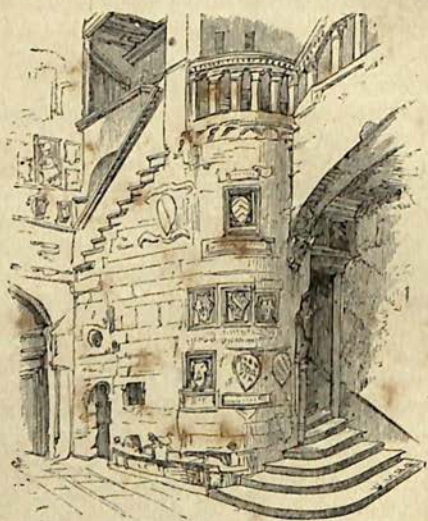
preserved like a mummy in the parish church. Descending into the valley, we cross the plain of *Campaldino*, where the Ghibelline troops of Arezzo were completely routed by the Florentine Guelphs, and where their famous warrior bishop, Guglielmo Ubertini, was killed, June 11, 1289. Dante was present.

"C'est dans la plaine de Campaldino, aujourd'hui riante et couverte de vignes, qu'eut lieu un rude combat entre les guelfes de Florence et les *fuorisciti* gibelins, secondés par les Arétins. Dante combattit au premier rang de la cavalerie florentine, car il fallait que cet homme, dont la vie fut si complète, avant d'être théologien, diplomate, poëte, eût été soldat. Il avait alors vingt-quatre ans. Lui-même racontait cette bataille dans une lettre dont il ne reste que quelques lignes. 'A la bataille de Campaldino, le parti gibelin fut presque entièrement mort et défait. Je m'y trouvais novice dans les armes ; j'y eus grande crainte, et, sur le fin, grande allégresse, à cause des diverses chances de la bataille.' Il ne faut pas voir dans cette phrase l'aveu d'un manque de courage, qui ne pouvait se trouver dans une âme trempée comme celle d'Alighieri. La seule *peur* qu'il eut, c'est que la bataille ne fût perdue. En effet, les Florentins parurent d'abord battus; la cavalerie arétine fit plier leur infanterie ; mais ce premier avantage de l'ennemi le perdit en divisant ses forces.

"A cette courte campagne nous devons peut-être un des morceaux les plus admirables et les plus célèbres de *la Divine Comédie.* Ce fut alors que Dante fit amitié avec Bernardino della Polenta, frère de cette Françoise de Ravenne que le lieu de sa mort a fait appeler à tort Françoise de Rimini. On peut croire que l'amitié du poëte pour le frère l'a rendu encore plus sensible aux infortunes de la sœur."—*Ampère.*

Crowning a hill about a mile to the right of the road is the town of *Poppi*, the old capital of the Casentino. Its castle, something like the Palazzo Vecchio at Florence on a small scale, was built by *Arnolfo del Cambio*, in 1274, for Count Simon, grandson of Count Guido Guerra. It stands grandly at the end of the town, girdled by low towers. In its courtyard is a most picturesque staircase, quite different (as will be seen by the annexed woodcut) to that of the

Bargello at Florence, which is wrongly said to have been copied from it. In the chapel are frescoes attributed to *Spinello Aretino.* A chamber is shown as that of "la buona Gualdrada," mentioned by Dante (*Inf.*, xvi. 37), the beautiful daughter of Bellincione Berti, who declared to Otho IV., when he demanded her name, that she was the daughter of a man who would compel her to embrace him; when she blushingly arose and said, "No man living shall ever embrace me, unless he is my husband."



In the Castle of Poppi.

About 4 miles beyond Poppi is the pleasant little town of *Bibbiena* (*Inn: Locanda di Fr. Amorosi*), which contains a fine work of one of the Robbias, in the *Church of S. Lorenzo.* Here Bernardo Dovizi, 1470—1520, was born, the secretary and friend of Giovanni de' Medici, who, when raised to the pontificate as Leo X., made him Cardinal Bibbiena. Raf-

faelle painted the fine portrait of this Cardinal now in the Pitti palace, and might, had he been willing, have married his niece.

Forsyth recalls how Bibbiena has been

"Long renowned for its chestnuts, which the peasants dry in a kiln, grind into a sweet flour, and then turn into bread, cakes, and *polenta*. Old Burchiello sports on the chestnuts of Bibbiena in these curious verses, which are more intelligible than the barber's usual strains :

Ogni castagna in camiscia e'n pelliccia
Scoppia a salta pe'l caldo, a fa trictacche,
Nasce in mezzo del mondo in cioppa riccia ;
Secca, lessa, e arsiccia
Si da per frutte a desinar e a cena ;
Questi sono i confetti da Bibbiena."

Here we must leave our carriage, and engage horses for the ascent to *La Vernia*, or Alvernia. The convent occupies the summit of a mountain, which was bestowed upon S. Francis, in 1224, by the knight Orlando da Chiusi, who was moved thereto by his preaching in the castle of Montefeltro. "I have a mountain," he said, "in Tuscany, a devout and solitary place, called Mount Alvernia, far from the haunts of men, well fitted for him who would do penance for his sins, or desires to lead a solitary life ; this, if it please thee, I will freely give to thee and thy companions, for the welfare of my soul." S. Francis gladly accepted, but the monks who first took possession of the rocky plateau, and built cells there with the branches of trees, had to have a guard of fifty armed men to protect them from the wild beasts.

Our path crosses the torrent Corselone, and then begins at once to ascend. The whole of the way is alive with the recollections of S. Francis, as given in the *Fioretti*. It was

in the woods which we pass through that he vanquished demons in conflict, during his first ascent, while his companions, overwhelmed with fatigue, had fallen asleep in the shade. Then,—

"Beating his breast, he sought after Jesus, the beloved of his soul, and having found Him at last, in the secret of his heart, now he spoke reverently to Him as his Lord, now he made answer to Him as his judge, now he besought Him as his father, now he conversed with Him as his friend. On that night and in that wood, his companions, awaking and listening to him, heard him with many tears and cries implore the divine mercy on behalf of sinners."

Leaving the wood we enter upon the steeper and hotter part of the ascent, where—

"The next morning, his companions, knowing that he was too weak to walk, went to a poor labourer of the country, and prayed him, for the love of God, to lend his ass to Brother Francis their father, for he was not able to travel on foot. Then that good man made ready the ass, and with great reverence caused S. Francis to mount thereon. And when they had gone forward a little, the peasant said to S. Francis, 'Tell me, art thou Brother Francis of Assisi?' And S. Francis answered, 'Yes.' 'Take heed, then,' said the peasant, 'that thou be in truth as good as all men account thee; for many have great faith in thee, and therefore I admonish thee to be no other than what the people take thee for.' And when S. Francis heard these words, he was not angry at being thus admonished by a peasant, but instantly dismounting from the ass, he knelt down upon the ground before that poor man; and, kissing his feet, humbly thanked him for that his charitable admonition."

We skirt the stream, which the legend says issued forth from the hard rock by virtue of the prayers of S. Francis, and lastly, as we reach the green meadows below the convent, we see, upon the right, a group of old trees, shading some rocks and untouched by the axe, for—

"As they drew near to Alvernia, it pleased S. Francis to rest a while under an oak, which may still be seen there, and from thence he began

to consider the position of the place and the country. And while he was thus considering, behold there came a great multitude of birds of divers regions, which, by singing and clapping their wings, testified great joy and gladness, and surrounded S. Francis in such wise that some perched on his shoulders, some on his arms, some on his bosom, and others at his feet, which when his companions and the peasant saw, they marvelled greatly; but S. Francis being joyful of heart, said to him, 'I believe, dearest brethren, that our Lord Jesus Christ is pleased that we should dwell on this solitary mount, inasmuch as our brothers and sisters, the birds, show such joy at our coming."*

Approach to La Vernia.

From hence we see the conventual buildings most picturesquely grouped on the perpendicular rocks, which rise abruptly from the grass, and backed by woods of pine and beech. Here it was that Brother Leo often imagined that—

"He beheld S. Francis wrapt in God and suspended above the earth, sometimes at the height of three feet above the ground, sometimes four, sometimes raised as high as the beech trees, and sometimes so exalted in the air, and surrounded by so dazzling a glory, that he could scarce endure to look upon him."

* Madame George Sand has declared herself to have the same extraordinary attractive power over all animals which characterises S. Francis.

A rock-hewn path takes us to the arched gateway of the sanctuary, which has been greatly enlarged at many different periods since its foundation by S. Francis in 1213, but which to Roman Catholics will ever be one of the most sacred spots in the world, from its connection with the saint, who always passed two months here in retreat, and who is here believed to have received the stigmata, by which he was more especially likened to the great Master whose example he was always following.

"Nel crudo sasso, intra Tevere ed Arno,
Da Cristo prese l' ultimo sigillo,
Che le sue membra du' anni portarno."

Dante, Par. xi. 106.

The Gate of La Vernia.

"It was here that S. Francis learned the tongues of the beasts and birds, and preached them sermons. Stretched for hours motionless on the bare rocks, coloured like them, and rough like them in his brown peasant's serge, he prayed and meditated, saw the vision of Christ crucified, and planned his order to regenerate a vicious age. So still he lay, so long, so like a stone, so gentle were his eyes, so kind and

low his voice, that the mice nibbled bread crumbs from his wallet, lizards ran over him, and larks sang to him in the air. Here, too, in those long solitary vigils, the Spirit of God came upon him, and the spirit of Nature was even as God's Spirit, and he sang :—'Laudato sia Dio mio Signore, con tutte le creature, specialmente messer lo frate sole ; per suor luna, e per le stelle ; per frate vento, e per l'aire e nuvolo, e sereno, e ogni tempo.' Half the value of this hymn would be lost were we to forget how it was written, in what solitudes and mountains far from men, or to ticket it with some cold word like Pantheism. Pantheism it is not, but an acknowledgment of that brotherhood, beneath the love of God, by which the sun and moon and stars, and wind and air and cloud, and clearness and all weather, and all creatures, are bound together, with the soul of man.

"Here is a sentence of *Imitatio*, which throws some light upon the hymn of S. Francis, by explaining the value of natural beauty for monks who spent their lives in studying death. 'If thy heart were right, then would every creature be to thee a mirror of life, and a book of holy doctrine. There is no creature so small and vile that does not shew forth the goodness of God.' With this sentence bound about their foreheads, walked Fra Angelico and S. Francis. To men like them the mountains, valleys, and the skies, and all that they contained, were full of deep significance. Though they reasoned '*de conditione humanæ miseriæ*,' and '*de contemptu mundi*,' yet the whole world was a pageant of God's glory, a poem to his goodness. Their chastened senses, pure hearts, and simple wills, were as wings by which they soared above the things of earth, and sent the music of their souls aloft with every other creature in the symphony of praise. To them, as to Blake, the sun was no mere blazing disc or ball, but 'an innumerable company of the heavenly host, singing, 'Holy, holy, holy, is the Lord God Almighty.' To them the winds were brothers, and the streams sisters—brethren in common dependence upon God their father, brethren in common consecration to his service, brethren by blood, brethren by vows of holiness. Perfect faith rendered this world no puzzle ; they overlooked the things of sense because the spiritual things were ever present, and as clear as day. Yet they did not forget that spiritual things are symbolized by things of sense ; and so the smallest herb of grass was vital to their tranquil contemplations. We, who have lost sight of the invisible world, who set our affections more on things of earth, fancy that because these monks despised the world, and did not write about its landscapes, therefore they were dead to its beauty. This is mere vanity : the mountains, stars, seas, fields, and living things were only swallowed up in one thought of God, and made subordinate to the awfulness of

human destinies. We to whom hills are hills, and seas are seas, and stars are ponderable quantities, speak, write, and reason of them as of objects interesting in themselves. The monks were less concerned about such things because they only found in them the vestibules and symbols of a hidden mystery."—*Cornhill Mag.*, Vol. XIV.

La Vernia is one of the few great religious shrines which have not been confiscated by the avarice of the Sardinian government. Fortunately it originally belonged to the Arte di Lana, who conceded it to the Grand Dukes, they in their turn made it over to the Municipality of Florence, who have defended their property. Annually the representatives of the municipality come in mediæval fashion, plant their standard on the convent platform, and inspect the buildings and woods. A hundred and seven brown Franciscan monks still reside in the vast buildings. They all change their names when they "enter into religion" and take that of some saint to whom they especially devote themselves. On payment of the sum of 100 frs. any peasant may become a Franciscan monk, with the prospect of eventually entering the priesthood. At La Vernia about 125 frs. is required at the end of the novitiate for *titolo di vestiario*, or the expense of the habit. Strangers are most hospitably received by the monks, and share with them the fare which they have, though it is of a most wretched description. They have no property whatever except the garden where their salad is raised, and the neighbouring bosco. In the summer, where the air is always fresh on these mountain heights, and the woods resound with nightingales, their residence is pleasant enough, but it is terribly severe during the nine months of winter, and the cold is intolerable in their fireless cells. Eight hours of the twenty-four are passed in the church, one hour and half being soon after midnight.

Thrice in the week the monks kneel in the midnight around the marble slab where the stigmata were inflicted, and as the five lamps in memory of the five wounds of S. Francis are extinguished, they scourge themselves in the total darkness, and the clashing of the iron chains of their self-inflicted punishment mingles with the melancholy howl of the winds around the stone corridor. Twice in the twenty-four hours they join in a chaunting procession down the long covered gallery on the mountain edge in honour of the stigmata. During the remaining hours, those monks who have to preach study for their sermons (the famous preacher Ferrara is a Franciscan), the doctors of the poor employ themselves in the *spczieria*, others perform the manual labour of the vast establishment. They take little notice of the events of the outer world, and as far as is apparent, seem contented with their monotonous lot. We asked some of them if they never felt tired of it—"Ah no, life is so short, but eternity so long." Seeing the exquisite beauty of the bosco in spring—with its carpet of violets, primroses, daffodils, cyclamen, squills, saxifrage, and a thousand other flowers; we asked a monk if their loveliness was not a pleasure to him—"Ma perché, non mi sono mai confuso con la botanica," was the answer.

Subsisting entirely on the alms of the surrounding farmers and contadini, the monks, after a fashion, pay back what they have received on the great festas when the pilgrimages to La Vernia take place. Then all the pilgrims, often to the number of 300, are received, and, if they require it, are fed: not in guest rooms, of which there are only twenty-four, these being generally required for the "personaggi," but encampments are made for them in the bosco, or on the broad

flagged terraces, upon which the brown figures of the monks —as they pace up and down and are relieved against the pale blue distance of the mountains—look as if the statues of S. Francis and S. Antonio had stepped from their niches and come back into life.

"Je me sentais avec Dante en ce lieu tout plein de la mémoire des miracles de saint François, sur cet âpre rocher de l'Apennin, d'où s'est répandu sur le monde l'ordre fameux qui a régénéré le catholicisme du moyen âge, et dont le poëte du catholicisme et du moyen âge a si magnifiquement exalté le fondateur. La foi du XIII^e^ siècle était encore là. Le frère Jean Baptiste me conduisit aux divers lieux témoins des merveilles opérées par saint François. En me racontant ces merveilles, il semblait les voir. 'C'est ici, disait-il, que le miracle s'accomplit; le saint était là où je suis.' Et, en prononçant ces paroles, la physionomie, la voix, les gestes du frère Jean Baptiste exprimaient une invincible certitude. Il m'a montré des rochers fendus et brisés par quelque accident géologique, et m'a dit: 'Voyez comme le sein de la terre a été déchiré dans la nuit où le Christ est descendu aux enfers pour y chercher les âmes des justes morts avant sa venue! Comment expliquer autrement ce désordre? Ceci, ce n'est pas moi qui vous le raconte, vous le voyez de vos yeux, vous le voyez!'

"J'écoutais avec d'autant plus d'intérêt, que Dante fait allusion à la même croyance. Pour passer dans le cercle des violents, il lui faut franchir un éboulement de rochers auquel Virgile son guide attribue une semblable origine. Il le rapporte de même au tremblement qui agita l'abîme le jour où le Christ descendit. Virgile dit exactement à Dante ce que me disait le frère Jean Baptiste."*—*Ampère.*

The principal *Church* contains several fine works of *Luca della Robbia*, that of the Ascension being quite magnificent. The church opens upon the terraced platform where Orlando finally made over the mountain to the saint, and where, on their first arrival—

"S. Francis caused his companions to sit down, and taught them the manner of life they were to keep, that they might live religiously in this solitude; and, among other things, most earnestly did he enjoin on

* Inf., xii. 34.

them the strict observance of holy poverty, saying, 'Let not Orlando's charitable offer cause you in any way to offend against our lady and mistress, holy Poverty.' God has called us into this holy religion for the salvation of the world, and has made this compact between the world and us,—that we should give it good example, and that it should provide for our necessities. Let us, then, persevere in holy poverty; for it is the way of perfection, and the pledge of eternal riches."

Courtyard, Lavernia.

Close by is the site of the great beech-tree, which overshadowed the first cell—*tuguriolo*—of S. Francis, *atto e divoto alla orazione*—in which he lived while the convent was building, and where he sought the guidance of God by making the sign of the cross over his Bible, and then opening it at a venture. Each time the book opened at the story of the passion of our Saviour, and hence he deduced that the remaining years of his life (for he was already in failing health) were to be as one long martyrdom, and that, in the words of his biographer Celano, "through much anguish and many struggles, he should enter the kingdom of God." The stone altar is shown whither Christ descended to hold visible converse with his servant. Beneath this is a chaotic valley of rocks, rising in huge and fantastic pinna-

cles against one another, and, according to the legend, riven and reft into these strange forms at the time of the crucifixion. Over these rocks, fifty-three metres high, it is said that the Devil hurled S. Francis, and the hole is shown upon which he lodged, when "the stone became as liquid wax to receive him." In the inmost recesses of the deepest cleft is the secret caverned space, where, perpetually chaunting the penitential Psalms, S. Francis passed the 'Lent of S. Michael.' One monk alone, Brother Leo, was permitted to approach him, once in the day with a little bread and water and once at night, and, when he reached the narrow causeway at the entrance, was bidden to say, *Domine, labia mea aperies;* when, if an answer came, he might enter the cell and repeat matins with his master; but if there was silence, he must forthwith depart. In a second cave, covered with iron to prevent its being carried away piecemeal by the faithful, is a great flat stone—'*il letto di San Francesco.*' Outside is the point of rock where

"Through all that Lent, a falcon, whose nest was hard by his cell, awakened S. Francis every night a little before the hour of matins by her cry and the flapping of her wings, and would not leave him till he had risen to say matins; and if at any time S. Francis was more sick than ordinary, or weak, or weary, that falcon, like a discreet and charitable Christian, would call him somewhat later than was her wont. And S. Francis took great delight in this clock of his, because the great carefulness of the falcon drove away all slothfulness, and summoned him to prayers; and, moreover, during the day-time she would often abide familiarly with him."

In another chapel is shown the grave of all the monks of La Vernia who have died in "the odour of sanctity," that is, who have been distinguished by blue lights—corpse-candles—hovering over their dead bodies. In another is

the cell of S. Bonaventura, in another that of S. Anthony of Padua, who came here into retreat, but was driven away by ill-health. The Chapel of the Stigmata contains one of the largest and grandest works of *Luca della Robbia*—a crucifixion, with the Virgin and S. John, S. Jerome and S. Francis standing at the foot of the cross, surrounded by the most beautiful weeping and adoring angels. This chapel occupies that point in the desert where the story tells that

"S. Francis, being inflamed by the devout contemplation of the Passion of Jesus Christ, beheld a seraph descending from heaven with six fiery and resplendent wings, bearing the image of One crucified."

and while S. Francis marvelled much at such a stupendous vision, it was revealed to him that by Divine Providence this vision had been shown to him that he might understand that, not by the martyrdom of his body, but by the consuming fire of the soul, he was to be transformed into the express image of Christ. "Then did all the Mont' Alvernia appear wrapped in intense fire, which illuminated all the mountains and valleys around, as it were the sun shining in his strength upon the earth, whence the shepherds who were watching their flocks in that country were filled with fear, as they themselves afterwards told the brethren, affirming that this light had been visible on Mont' Alvernia for upwards of an hour, and because of the brightness of that light, which shone through the windows of the inn where they were resting, muleteers who were travelling in the Romagna arose in haste, supposing that the sun had risen, and saddled and loaded their beasts; but as they journeyed on, they saw that light disappear, and the visible sun arise."

"In this seraphic apparition, Christ spoke certain high and secret things to S. Francis, saying 'Knowest thou what I have done to thee?

I have given thee the stigmata which are the ensigns of my Passion, that thou mayest be my standard bearer.' And when the marvellous vision disappeared, upon the hands and feet of S. Francis, the print of the nails began immediately to appear, as he had seen them in the body of Christ crucified. In like manner, on the right side appeared the image of an unhealed wound, as if made by a lance, still red and bleeding, from which drops of blood often flowed and stained the tunic of S. Francis. Although these sacred wounds impressed upon him by Christ, afterwards gave great joy to his heart, yet they caused unspeakable pain to his body; so that, being constrained by necessity, he made choice of Brother Leo, for his great purity and simplicity, and suffered him to touch and dress his wounds on all days except during the time from Thursday evening to Saturday morning, for then he would not by any human remedy mitigate the pain of Christ's passion, which he bore in his body, because at that time our Saviour Jesus Christ was taken and crucified and died for us." *

Another chapel contains an Assumption by one of the Robbias. The Madonna is pourtrayed as giving the measure of this very chapel to S. Bonaventura, by whom it was built. The measure thus consecrated has never been altered, though an ante-chapel has been added, containing a Robbia Nativity and a Pieta.

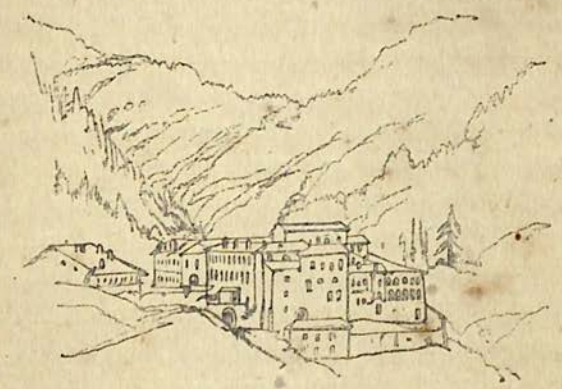
* Celano, the earliest biographer of S. Francis, wrote three years after his death, and must have been in possession of everything then known and believed on the subject of the Stigmata. The "Three Companions" did not compose their narrative until twenty years after his death; but they were his constant companions during his life, and two out of the three are reported to have been with him on Mount Alverno. Bonaventura is the latest of all. His work was written in 1263, thirty-seven years after the death of the saint; but he had lived all his life among those who had known and loved Francis, and had the fullest information at his command.

"Contemporary witnesses of perfect trustworthiness and high character believed in the fact of the Stigmata, and vouch for it. It is not an afterthought, a pious invention for the use of a canonizing pope, but the evident belief of the time, arising out of something in the life of Francis which attracted the wonder and curiosity and eager guesses of his companions. With a few exceptions, the wonder was received with perfect faith by his generation. It was affirmed and proclaimed authoritatively by two Popes, who were his personal friends, and must have had means of knowing whether the tale were false or true. One of them, indeed, Pope Alexander IV., Bonaventura tells us, publicly asserted that he had himself seen the mysterious wounds. The evidence altogether is of a kind which it is almost equally difficult to accept or to reject. There is sufficient weight of testimony, when fully considered, to stagger the stoutest unbeliever; and there is too much vagueness and generality to make the most believing mind quite comfortable in its faith."—*Mrs. Oliphant.*

Most beautiful are the forest walks behind the convent, fragrant with the memories of holy Franciscan monks. "In these woods," says Sir J. Stephens, "S. Francis wandered in the society of Poverty, his wedded wife; relying for support on Him alone by whom the ravens are fed, and awakening the echoes of the mountains by his devout songs, and fervent ejaculations." Here, in the beech avenues, Brother James of Massa beheld in a vision all the Friars-Minor in the form of a tree, from whose branches the evil monks were shaken by storms into perdition, while the good monks were carried by the angels into life eternal. Here the venerable Brother John of Fermo wandered, weeping and sighing in the restless search after divine love, till, when his patience was sufficiently tried, Christ the Blessed appeared to him in the forest-path, and with many precious words restored to him the gift of divine grace. And "for a long time after, whenever Brother John followed the path in the forest where the blessed feet of Christ had passed, he saw the same wonderful light, and breathed the same sweet odour" which had come to him with the vision of his Saviour. From the highest part of the rock, called *La Penna*, is the most glorious view. In the depths of the gorges beneath, on one side rises the Arno, and on the other, in the mountain of *La Falterona*, is the source of the Tiber.

It is a wild and most exhausting ride of five hours to Camaldoli. Descending between the beautiful moss-grown trees and steep rocks of Alvernia, the path (impossible without a guide) winds through woods to *Soci*, a flourishing

village with manufactories of cloth. After this it is a stony road, ascending into arid and hideous earth-mountains. Crossing the highest ridge, it descends rapidly into a deep valley backed by pine-woods, and fresh with streams and flowers, an oasis in a most dreary wilderness. Here, in the depth of the gorge, close to the torrent Giogana, is the immense mass of the *Convent of Camaldoli*, originally called *Fonte Buona*, which was founded by S. Romualdo, about A.D. 1000.



Camaldoli.

The ancient buildings were strongly fortified, and successfully withstood a siege by the Duke of Urbino and the Venetians in 1498, when forty of the assailants were killed, and the duke himself wounded. It was again successfully defended against the forces of Piero de Medici, when he was attempting to regain his lost power in Florence, by the abbot Basilio Nardi, who is introduced by Vasari in one of his battle pieces in the Palazzo Vecchio. On this occasion, according to monkish legend, S. Romualdo visibly fought in defence of his foundation. The present edifice has little

interest, having been rebuilt under *Vasari*, in 1523. The *foresteria* is clean and not uncomfortable in warm weather, and from the *Sala dell' Accademia* "where Christophorus Landinus, Lorenzo de' Medici, and Marsilius Fucinus held examinations," there is a beautiful view down the forest-clad gorge. The fine library has been dispersed, and the only literary treasure remaining is a commentary on the earlier part of the psalms, written by S. Romualdo in the eleventh century. The famous painter on glass, Guglielmo da Marcilla (1475—1537) bequeathed his property with his body to the monks of Camaldoli. The dependent buildings of the convent include a well-managed farm, a forge, carpenter's shop, a mill, and the *sega* or saw-mill which is worked by the torrent. The charities of the monks of Camaldoli have long been proverbial; 1000 families of the Casentino depended on the convent for work or help. In addition to other alms, 600 loaves of bread were weekly prepared in the bakehouse for the destitute poor; but now (1875), only twenty-five brethren are allowed to remain here, and these are plundered of their lands.

The monks of Camaldoli now live according to the rules approved in 1671 by Clement X. Their principal observances consist in psalm singing, meditation, and the labour of their hands. They never meet at a common table except on the great feasts of the church, and when the general chapter is sitting. They never eat meat, and that which they call fasting is abstinence from eggs, and anything cooked with butter, and on days which are not fast days, their portion is confined to three eggs, or six ounces of fresh or four of salt fish. Their dress is a white robe and scapulary, with a woollen girdle. The famous Cardinal

Placido Zurla, and Mauro Cappellari—afterwards Pope Gregory XVI. were Camaldolese monks. The painters Lorenzo Monaco and Giovanni degli Angeli also belonged to this order.

About an hour's walk through the forest higher up the valley, on a grassy plateau, is a second convent, or rather little street of twenty-four hermitages called *Il Sacro Eremo*, which is interesting from its connection with the story of S. Romualdo, a member of the noble family of the Onesti of Ravenna, who was led to embrace the monastic life from the horror he experienced when present at a duel in which his father slew a near relation of his house. He first entered the monastery of S. Apollinare in Classe, where his austerities soon made him odious to the more lukewarm monks, and caused him to retire into the deserts of Catalonia, where he was joined by many disciples. In 1009 he received, from the Counts of Maldoli, a gift of the lands upon which this, his greatest monastery, was founded, and which has ever borne the name of Campo-Maldoli, Camaldoli. By the observances which he here added to the rule of S. Benedict, he gave birth to the new order of Camaldoli, which united cenobite and an eremite life. At the Sacro Eremo he saw in a vision his monks mounting in white robes by a ladder to heaven, and so changed the habit from black to white.*

"The whole hermitage is inclosed with a wall; none are allowed to go out of it: but the hermits may walk in the woods and alleys within the inclosure at discretion.

"Everything is sent them from the monastery in the valley; the rood is every day brought to each cell: and all are supplied with wood

* This vision is the subject of the famous altar-piece of Andrea Sacchi, painted for the church of the Camaldolesi at Rome, and now in the Vatican gallery.

and necessaries, that they may have no dissipation or hindrance in their contemplation. Many hours of the day are allotted to particular exercises, and no rain or snow prevents anyone from meeting in the church to assist at the divine office. They are obliged to strict silence in all public common places; and everywhere during their Lents, also on Sundays, Holy days, Fridays, and other days of abstinence, and always from complin till sunrise the next day.

"For a severer solitude, S. Romualdo added a third kind of life, that of a recluse. After a holy life in the hermitage, the superior grants leave to any that ask it, and seem called by God, to live for ever shut up in their cells, never speaking to anyone but to the superior when he visits them, and to the brother who brings them necessaries. Their prayers and austerities are doubled and their fasts more severe and more frequent. S. Romualdo condemned himself to this kind of life for several years; and fervent imitations have never since failed in this solitude."—*Alban Butler.*

The Sacro Eremo or Sant' Ermo* is mentioned by Dante, apropos of the death of Buonconte di Montefeltro, slain on the banks of Archiano, a torrent which flows into the Arno, and has its source near Camaldoli :—

Che sovra l'Ermo nasce in Apennino.

Purg. v. 96.

One of the highest points of the ridge of the *Prato a Soglio* is that called *Poggio a Scali*, which, as Ariosto says :—

"Scuopre il mar Schiavo e il Tosco
Dal giogo onde a Camaldoli si viene."

The view is certainly one of the finest in this part of Italy. Schellfels declares that the houses of Forli, Cesena, and Ravenna are visible from hence.

"Dante a certainement gravi le sommet de la Falterona; c'est sur ce sommet, d'où l'on embrasse toute la vallée de l'Arno, qu'il faut lire la singulière imprécation que le poëte a prononcée contre cette vallée tout

* The name of the famous Castle of S. Elmo at Naples is a corruption of Sant Ermo, and not that of a local saint, as is often supposed.

entière. Il suit le cours du fleuve, et, en avancant, il marque tous les lieux qu'il recontre d'une invective ardente. Plus il marche, plus sa haine redouble de violence et d'âpreté. C'est un morceau de topographie satirique dont je ne connais aucun autre exemple." *—*Ampère.*

Hence we may

> "Pursue
> The Arno from his birth-place in the clouds,
> So near the yellow Tiber's—springing up
> From his four fountains on the Apennine,
> That mountain-ridge a sea-mark to the ships
> Sailing on either sea. Downward he runs,
> Scattering fresh verdure through the desolate wild,
> Down by the City of the Hermits, and the woods
> That only echo to the choral hymn;
> Then through these gardens to the Tuscan sea,
> Reflecting castles, convents, villages,
> And those great rivals in an elder day,
> Florence and Pisa."
>
> *Rogers' "Italy."*

It is a most savage ride (or rather walk, for the path in places is most precipitous) of four hours, from Camaldoli to Pratovecchio, whence there is again a road practicable for carriages. That to Pontassieve ascends by the fine old castle of Romena, mentioned by Dante (Inf. xxx). Close by rises the Fonte Branda, which naturally, and not that of Siena, is the fountain alluded to by Maestro Adamo when, amid the torments of hell, he says that he would rather see his tempters brought to the same suffering than be refreshed by the clear waters of his home.

> "Per Fonte Branda non darei la vista."

Here we look down upon the whole valley of the Casentino, and :—

" Li ruscelletti, che de' verdi colli
Del Casentin discendon giuso in Arno,
Facendo i lor canali e freddi e molli."

Inf. xxx.

The drive from Pontassieve to Florence has much beauty, and skirts the windings of the Arno, lying in the low bed which Dante calls,

" La maladetta e sventurata fossa."

It must have been from this road that Michael Angelo, as he rode away to Rome, for the building of S. Peter's, turned round, and beholding the dome of the cathedral in the grey of the morning, exclaimed, " Come te non voglio, meglio di te non posso."

CHAPTER LV.

SIENA.

(It is from 3¼ to 4½ hours by rail from Florence to Siena. I., 9 frs. 40 c.; II., 7 frs. 30 c.; III., 5 frs. 40 c.)

THE Railway passes:—15 kil., *Signa.* A picturesque old walled town, in the midst of a radiantly fertile and beautiful country (see ch. lii.).

"Here where the ancient walls of its citadel rise hoary and broken against the blueness of the sky; there, where the arches of the bridges span the river, and the sand and the shallows and the straw that is drying in summer shine together yellow in the sun; here where under the sombre pointed archways the little children play, their faces like the cherubs and the cupids of the Renaissance; there, where the cobblers and coopers and the plaiting maidens and the makers of the yellow rush brooms, all work away under lintels and corbels and carved beam timbers, four hundred years old if one; here, where through the gateways with their portcullises woven over by the spiders, only pass the patient mules with sacks of flour, or the hay-carts dropping grasses, or the waggons of new wine; there, where the villas that were all fortresses in the fierce fighting times of old, gleam white in the light upon their crests of hill with their cypresses like sentinels around them, and breadths of corn and vineyards traversed by green grassy paths, that lead upward to where the stone pine and the myrtle make sweet the air together. In all these Signa is beautiful; most of all, of course, in the long, light, radiant summer, when the nightingales are singing everywhere, noon as well as night; the summer which seems to last almost all the year, for you can only tell how it comes and goes by the coming and going of the flowers."—*Signa.*

27 kil., *Montelupo,* with a fortress of 1203, which the

Florentines erected for the repression of Capraja, a hostile town, which formerly occupied this site.—"Per distrugger questa Capra, non vi vuole altro che un lupo."

One mile from hence is the beautiful Medici villa of *Ambrogiana* (now a Penitentiary), decorated with frescoes by *Zuccharelli.*

33 kil., *Empoli.*, a picturesque town. The *Collegiate Church* was altered in the 16th century from having three aisles, to a single aisle with chapels. It contains a statue of S. Sebastian, by *Rossellino*, and an interesting picture in several compartments by *Francesco Giovanni.* Near the church is an ancient *Baptistery*, containing a beautiful font of 1447, and frescoes of the martyrdom of S. Andrew, attributed to *Ghirlandajo. S. Stefano* contains some frescoes by *Il Volterrano*, and *S. Croce* a picture of the Elevation of the Cross by *Cigoli.*

The old palace still exists in which the Ghibellines met, in 1260, after their great victory over the Florentine Guelphs at Monte Aperto, and voted that Florence should be razed to the ground, and Empoli made into the capital; a plan which would actually have been carried out but for the interposition of Farinata degli Uberti, who declared that he would die a thousand deaths rather than witness the destruction of his native city. Dante introduces him as narrating this—

> "Poi ch' ebbe, sospirando, il capo scosso,
> A ciò non fu io sol (disse), nè certo
> Senza cagion sarei con gli altri mosso:
> Ma fu' io sol colà, dove sofferto
> Fù per ciascun di torre via Fiorenza,
> Colui che la difesi a viso aperto."
>
> *Inf.* x.

From Empoli an excursion may be made to the celebrated Medici villa of *Cerreto Guidi*, 7 miles distant, standing on a great height, a "posizione a cavaliere." Here the beautiful Isabella de' Medici, youngest daughter of Cosimo I., was murdered by her husband, only seven days after her sister-in-law, Eleonora of Toledo, had suffered the same fate at Caffaggiolo. Sister of the Grand duke Francesco I., she was married to Paolo Giordano Orsini, duke of Bracciano, who lived at Rome, indulging in every kind of dissipation, leaving his beautiful young wife under the guardianship of his cousin, Troilo Orsini. It was discovered that Troilo had been unfaithful to his trust. He fled, and Francesco summoned his brother-in-law from Rome. Paolo Giordano brought his wife a present of greyhounds, and invited her to accompany him to Cerreto Guidi to try them. When there, he did not, as Hallam and others narrate, "press her tenderly to his bosom," &c., but when she was asleep a rope was let down through the ceiling from the room above, and she was strangled.* The villa has been greatly modernised internally, but the hole ("la buca"), through which the rope was let down, has been carefully preserved.

"Sobs of grief,
Sounds inarticulate—suddenly stopt,
And followed by a struggle and a gasp,
A gasp in death, are heard yet in Cerreto,
Along the marble halls and staircases,
Nightly at twelve; and, at the self-same hour,
Shrieks, such as penetrate the inmost soul,
Such as awake the innocent babe to cry,
Long wailing, echo through the emptiness
Of that old den far up among the hills.

Rogers' Italy.

* Her husband afterwards married the famous and beautiful Vittoria Accorambuoni, after having assisted in the murder of her first husband—Francesco Perretti, nephew of Pope Sixtus V.

A native of Cerreto-Guidi was the wit Saccenti, whose clever sayings are still so popular in Tuscany, and who is best known by his self-written epitaph, in allusion to his having been poisoned by acid wine at a dinner:—

"Qui giace Ser Saccenti da Cerreto
Che un gentiluomo fiorentin da Prato
Lo fé morire in un barril d'aceto
Dite un requie ad un morto marinato."

(The Railway to Pisa is continued hence by:—

S. Pierino (Stat.), on the left of which is the picturesque town of *S. Miniato dei Tedeschi*, where the residence of the Imperial vicar was fixed by Frederic II., in 1226.

Pontedera (Stat.), whence there is a diligence to Volterra.

Cascina (Stat.), where the Florentines gained a victory over the Pisans, July 28, 1364).

Leaving Empoli for Siena, the line passes:—

25 kil., *Certaldo* (Stat.). The little town contains the *House of Boccaccio*, who died here, Dec. 21, 1375. His lamp, and a portrait of him are preserved in his chamber. His tomb was wilfully destroyed in 1783, and his remains dispersed.

Boccaccio to his parent earth bequeath'd
His dust—and lies it not her Great among,
With many a sweet and solemn requiem breathed
O'er him who formed the Tuscan's siren tongue?
That music in itself, whose sounds are song,
The poetry of speech? No;—even his tomb,
Uptorn, must bear the hyæna bigot's wrong,
No more amidst the meaner dead find room,
Nor claim a passing sigh, because it told for whom.

Childe Harold.

Certaldo is a good point whence to diverge to San Gimignano (see ch. lvii.), but it is perhaps more easily reached from

38 kil., *Poggibonsi* (Stat.), 1 mile from which is the *Church of S. Lucchese*, containing an interesting work of one of the Robbias, and some frescoes by *Gerino da Pistoia.*

The line now passes near (right) the old castle of *Monteriggioni.*

> —"Come in su la cerchia tonda
> Montereggion di torri si corona."
>
> *Dante*, Inf. xxxi. 41.

On emerging from the tunnel of S. Dalmasio we come in sight of Siena, grandly cresting the brown earthquake-riven hills.

> "Siena, Bride of Solitude, whose eyes
> Are lifted o'er the russet hills to scan
> Immeasurable tracts of limpid skies,
> Arching those silent sullen plains where man
> Fades like a weed mid mouldering marshes wan;
> Where cane and pine and cypress, poison-proof,
> For death and fever spread their stately roof."—*J. A. S.*

"After leaving the valley of the Arno at Empoli, the railway enters a country which rises into earthy hills of no great height, and spreads out at intervals into broad tracts of cultivated lowland. Geologically speaking, this portion of Tuscany consists of loams and sandy deposits, forming the basin between two mountain ranges—the Apennines and the chalk hills of the western coast of Central Italy. Seen from the eminence of some old Tuscan turret, this champagne country has a stern and arid aspect. The earth is grey and dusty, the forms of hill and valley are mean and insignificant; even the vegetation seems to sympathise with the uninteresting soil from which it springs. A few spare olives cast their shadows on the lower slopes; here and there a copse of oakwood or acacia marks the course of some small rivulet; rye-fields, grey beneath the wind, clothe the hill-sides with

scanty verdure. Every knoll is crowned with a village—brown roofs and white house-fronts clustered together on the edge of cliffs, and rising into the campanile or antique tower, which tells so many stories of by-gone wars and decayed civilisations. Beneath these villages stand groups of stone-pines clearly visible upon the naked country, cypresses like spires beside the square walls of convent or of villa, patches of dark foliage, showing where the ilex and the laurel and the myrtle hide thick tangles of rose-trees and jessamines in ancient gardens. Nothing can exceed the barren aspect of this country in mid-winter: it resembles an exaggerated Sussex, without verdure to relieve the rolling lines of down, and hill, and valley; beautiful alone by reason of its frequent villages and lucid air. But when spring comes, a light and beauty break upon this gloomy soil; the whole is covered with a delicate green veil of rising crops and fresh foliage, and the immense distances which may be seen from every height are blue with cloud-shadows rosy in the light of sunset.

"Of all the towns of Lower Tuscany, none is more celebrated than Siena. It stands in the very centre of the district which I have attempted to describe, crowning one of its most considerable heights, and commanding one of its most extensive plains. As a city it is a typical representative of those numerous Italian towns, whose origin is buried in remote antiquity, which have formed the seat of three civilizations, and which still maintain a vigorous vitality upon their ancient soil. Its site is Etruscan, its name is Roman, but the town itself owes its interest and beauty to the artists and the statesmen and the warriors of the Middle Ages. A single glance at Siena from one of the slopes on the northern side will show how truly mediæval is its character. A city wall follows the outline of the hill, from which the towers of the cathedral and the palace, with other cupolas and red-brick campanili, spring; while cypresses and olive-gardens stretch downwards to the plain. There is not a single Palladian façade or Renaissance portico to interrupt the unity of the effect. Over all, in the distance, rises Radicofani, melting imperceptibly into sky and plain."—*J. A. Symonds.*

The station of *Siena* is outside the *Porta S. Lorenzo*. The great unfinished church which crowns the hill upon the left is S. Francesco.

Inns. *Aquila Nera*, nearest the cathedral, best *Armi d'Inghilterra*, nearest the station, a very poor Italian inn, but civil people,—pension

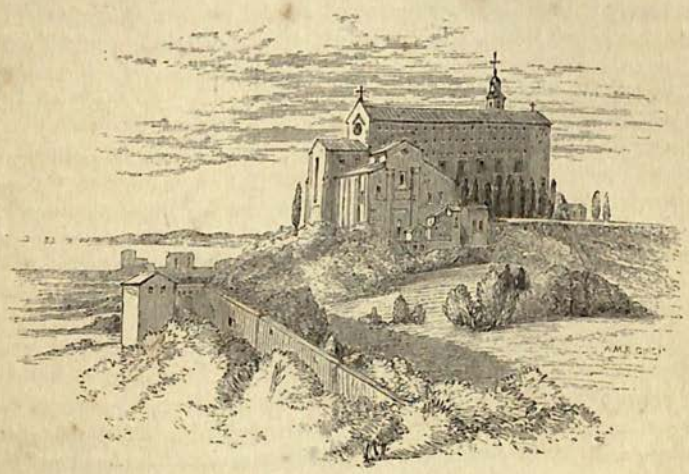
from 4frs. to 5frs. a-day. Henry Hallam died in this house, and his picture hangs in the room.

Carriages. With one horse, 1½fr. ; with two horses, 2frs. ; at night, 50c. more.

Post office. Via Ricasoli, close to the Palazzo Tolomei.

Photographs of Siena and Monte Oliveto (excellent). Paolo Lombardi, 8, Via di Città.

"Cor magis tibi Sena pandit,"* are the cordial words with which the traveller is greeted on entering the gates of Siena,



S. Francesco, Siena.†

and it will be strange if he repents of doing so. As a summer residence, no Italian town affords greater advantages, as there are no excessive heat or mosquitoes, cheap and airy apartments, good language, excellent masters, and pleasant society; and yet, as Hawthorne observes, a prolonged residence here would be "terrible without an independent life in one's own mind."

* More than her gates, Siena opens her heart to you

† From a sketch by Lady Eastlake.

The geography of Siena will be found exceedingly difficult from the star-fish-like way in which its narrow promontories jut out, covered with houses and churches, and intersected by deep valleys. Over all the gates and all the public buildings, visitors will remark the monogram I. H. S.* enclosed in a halo of rays: its object being perpetually to recall the recollection of the famous story of the illustrious native, S. Bernardino, who was born at Massa, near Siena, in 1380.

"When preaching S. Bernardino was accustomed to hold in his hand a tablet, on which was carved, within a circle of golden rays, the name of Jesus. A certain man, who had gained his living by the manufacture of cards and dice, went to him, and represented to him that, in consequence of the reformation of manners, gambling was gone out of fashion, and he was reduced to beggary. The saint desired him to exercise his ingenuity in carving tablets of the same kind as that which he held in his hand, and to sell them to the people. A peculiar sanctity was soon attached to these memorials; the desire to possess them became general; and the man who by the manufacture of gaming-tools could scarcely keep himself above want, by the fabrication of these tablets realised a fortune. Hence in the figures of S. Bernardino, he is usually holding one of these tablets, the I.H.S. encircled with rays, in his hand."—*Jameson's Monastic Orders.*

In the heart of Siena, where its different hill-promontories unite, is the *Piazza del Campo* (lately with the folly which disgraces every town in Italy called "Vittorio Emanuele.") Nobly picturesque, it preserves unspoilt its mediæval character, and one might almost expect still to see the time-honoured races of the Palio which used to be celebrated here every 15th of August. Its very name is a memorial of the passage of Dante:—

* Jesus Hominum Salvator.

"Quando vivea più glorioso, disse,
Liberamente nel Campo di Siena,
Ogni vergogna deposta, si affisse."—*Purg.*, xi.

In the centre of the upper side is the beautiful fountain, *Fonte Gaja*, the masterpiece of *Jacopo della Quercia* (1402—1419), which was so much admired at the time as to give him the surname of *della fonte*.

"It was not until the middle of the fourteenth century that conduits for supplying a fountain within the city were constructed, and the delighted people saw water issue in the piazza. Overjoyed at this, they called their new fountain Fonte Gaja, and set over it a very beautiful antique statue of Venus, supposed to be the work of Lysippus. After fourteen years, during which the city had been more than usually convulsed with factious tumults, a member of the council of twelve arose, and declared that those calamities were sent upon them because they had exposed heathen idols to veneration, and that they ought to remove the statue of a false divinity. 'Detto fù fatto;' the statue was taken down, and Fonte Gaja deprived of its sole ornament, until Giacomo della Quercia undertook to decorate it in a more Christian fashion. His design consisted of a three-sided marble parapet; the central and longest was divided into nine niches, containing statues of the Madonna and Child, and the seven theological virtues, while the other two were decorated with bas-reliefs representing the Creation of Adam, and the Expulsion from Paradise. Below, from the surface of the basin, rose marine animals bearing children on their backs, and wolves, and dolphins, from whose mouths issued jets of water. Though now sadly mutilated and worn by time, its novelty of design and beauty of general effect make Fonte Gaja one of the model fountains of the world. Its statues have the grace of line characteristic of Quercia's best works, and their draperies fall in those peculiarly heavy snake-like folds which he so much affected."—*Perkin's Tuscan Sculptors.*

The whole south side of the piazza is occupied by the magnificent *Palazzo Pubblico*, a grand work of *Agostino* and *Agnolo de Siena*, 1295—1327. Its tower will recall that of the Palazzo Vecchio at Florence on a much grander scale. It is called "Il Mangia." Begun in 1325, it was finished in

1345. The Wolves (the arms of Siena) on the pillars are by *Turini*, 1429. Over the principal entrance is a statue by *Andrea di Lando*, 1381, of S. Ansanus, who was patron of Siena till the end of the thirteenth century, when his glory paled before that of S. Bernardino and S. Catherine. He is however frequently represented in the city, generally as a palm-bearing youth, richly dressed, with the city in the background.

The beautiful *chapel* which projects from the façade beneath the tower commemorates the deliverance of Siena from the plague in 1348. The six statues in the tabernacles (1377—1387) represent SS. Peter, Thomas, James the Great and Less, Bartholomew, and Matthew. The perishing altar-fresco is by *Sodoma*, 1537.

In the interior of the Palazzo the rooms used for the *Uffizio del Comune* contain many subjects of interest. In the atrium is a fresco by *Bartolo di Fredi* (b. 1330), and on the wall of the entrance chamber a fresco by *Rutilio Manetti*, representing the Expedition of the Sienese to Palestine in 1098.

The *1st Hall* (del Tribunale di Bicherna) contains the Coronation of the Virgin, by *Sano di Pietro*, 1445, the best work of the master. When a screen was removed in the last century, beneath it were found the beautiful dedicatory lines:—

" Quest' alma gloriosa Vergin pura,
Figliuola del suo figlio, sposa e madre,
Perchè l'Eterno Padre
La trovò umil più ch' altra persona,
Del Universo qui le da corona!
Vergine Madre del Eterno Dio
Dalle cui sante mani coronata

Siati raccomandata.
La divota e fedel città di Siena,
Come 'n te spera: Ave di gratia plena."

Id. SS. Bernardino and Catherine. A number of frescoes here are by *Manetti.*

2nd *Hall.*

Sodoma, 1537. Madonna with SS. Ansano and Galgano.

3rd *Hall* (del Sindaco).

* *Sodoma*, 1536. The Resurrection—a glorious fresco.

Ascending a staircase we reach the *Sala dei Nove* or *della Pace*, which contains some wonderful allegorical frescoes by *Ambrogio Lorenzetti*, 1337—1339, of the Joys of Peace and Justice and the Evil of Tyranny. The figure of Justice is one of the noblest works of the Sienese School. To trace the somewhat delicate thread of the allegory (opposite the window):—

"A couple of lines pass from the waists of the angels in the disks. One is red, the other white. These lines fall and unite themselves in the left hand of 'Concord,' seated on a throne immediately beneath 'Justice,' a gentle figure crowned with a diadem, with a flame burning in its centre, and holding in its hand a carpenter's plane inscribed with the word 'Concordia.' She passes the double line to a miniature personage standing near her, who hands it on to his neighbours, forming a long procession of twenty-four persons, advancing in couples to the foot of a throne on the right, where a vast figure sits with a sceptre in one hand and a seal in the other, symbolising the government or 'reggimento' of Siena. The idea seems to be, that Wisdom, Justice, and Concord are the results of Sienese administration regulated by the 'twenty-four' of the nobles and people, evidently painted from life by Ambrogio, and distinguished in the arms of each by the red and white colours, both in the thread which unites them, the cap which covers the head of the enthroned 'Siena,' and the loop with which it is bound to his chin. This colossal figure represents a man in the ripeness of age, with silvery hair and beard, a baronial cap on his head. Round the cap, as may be clearly seen in similar figures on the book covers of the Biccherna at Siena

were the initials C.S., C.V., now altered by restoring. A mantle, white to the waist and black from that downwards, clothes the figure in the colours of the 'Balzana' or shield of the commune of Siena, and is embroidered and fringed with gold. A she-wolf giving suck to two babes and licking one of them with her tongue, forms a footstool to the figure. Faith, Charity, and Hope hover about the head of the 'Comune.' The majesty of Siena is guarded by soldiers in armour on the right and left of the throne, standing on foot and on horseback, whilst in front of them, on the right foreground, is a group of captives. On a narrow border are the words, 'Ambrosius Laurentii de Senis me pinxit utrinque.'"—*Crowe and Cavalcaselle.*

The second wall is filled with examples of the peace and prosperity which follow a good government. The third wall (opposite the door) is devoted to a warning of the evils of a bad government. Much of this picture has perished.

"On the part to the right sits a figure of 'Tyranny' in front of a crenelated wall flanked with a high-towered gate. This is a squinting monster with two white horns and tusks issuing from his mouth, his hair in tresses like those of a woman, in armour concealed by a long red cloak. In his right hand is a knife, in his left a cup for poison, a he-goat lies at his feet. Avarice, pride, and vain-glory flutter over his head, the first a hag with a coffin and hook, the second with a knife and a yoke and red horns on her head, the last a girl with a reed, admiring her attire of gems in a mirror. Right and left of Tyranny sit Fraud, Treason, and Cruelty, Fury, Division, and War, Fraud with bat's wings and claws grasping a staff, Treason with a benignant face, but holding a lamb with a scaly tail and the legs of a crow, the same emblem which is placed in the hands of the Duke of Athens in the fresco of the Stinche at Florence; Cruelty, aged, gnawing at a serpent whose folds are twining round her and strangling a child. Fury is represented as a boar with human head and arms, the forelegs of a horse, the hind legs of a dog, and grasping a knife and a stone. Division is a female half dressed in white and black, inscribed 'Si' and 'No,' and sawing a log in half. War is a soldier waving a sword, and holding up a shield with the word 'guerra' upon it. Justice lies prostrate at the feet of Tyranny and has lost her 'balance.' In the ornamented frieze are remains of dead-coloured figures of Nero, Geta, Caracalla, and other tyrants."—*Crowe and Cavalcaselle.*

"These allegories are not merely fanciful. In the Middle Ages the

same city might more than once during one lifetime present in the vivid colours of reality the contrasted pictures. Siena, of all Italian cities, was most subject to revolutions. Comines describes it as a city which 'se gouverne plus follement que ville d'Italie.' Varchi calls it, 'un guazzabuglio ed una confusione de repubbliche piuttosto che bene ordinata e instituta repubblica.'"—*J. A. Symonds.*

The *Sala del Gran Consiglio*, or *del Mappamondo*, contains the immense fresco of *Simone Memmi*, 1315, representing the Madonna enthroned with angels and saints (Catherine, the Baptist, Agnes, Michael, Peter, John, the Magdalen, Gabriel, Paul); on the left are SS. Crescentius and Victor; on the right SS. Savinus and Ansanus on their knees, the four Evangelists are in the corners, eight Prophets at the sides. Under the throne are these verses which the Madonna is supposed to address to the saints:—

"Ma se i potenti a debil fien molesti.
Gravando loro o con vergogne o danni
Le vostre orazion non son per questi
Nè per qualunque la mia terra inganni."

Other pictures in this room are: (opposite) *Simone Memmi*, 1328, Guidoriccio da Folignano di Reggio at the siege of Montemassi—a most curious fresco: and beneath this most noble figures of SS. Vittore and Ansano by *Sodoma*. Opposite the window is a quaint fresco by *Ambrogio di Lorenzo*, representing the battle of Tunita, in 1363, in which the German knights in the pay of Siena, under Ceccolo degli Orsini, vanquished the Company of the Cappello, then in the pay of Florence, and took their leader the condottiere Count Niccolò of Montefeltro prisoner. The adjoining fresco, representing the defeat of the Florentines, in 1479, at Poggio Imperiale, by troops of

Siena, Naples and the Pope, was not filled in till a hundred years afterwards.

"These frescoes remind one of the Theban sculptures of the wars of Rameses; in each a bird's-eye view is given of the country, like an immense map, with the march of the armies, their skirmishes and battles depicted—every leader with his armorial bearings, and every hill, every streamlet, every village with its name,—displaying little genius truly, but still very amusing, and full of instruction as to the costumes and military life of the age."—*Lord Lindsay.*

Beneath these frescoes are the Beato A. Tolomei, by *Sano di Pietro*; S. Catherine of Siena, by *Il Vecchietta*, 1400; and the Beato Ambrogio Sansedone, Scuola di Riccio, 1600.

In the *Ante-Chapel*, opening from hence, is an immense figure of S. Christopher, by *Taddeo di Bartolo*, 1414. The *Chapel* has an exquisitely wrought iron railing of 1414: its frescoes are noble works of *Taddeo Bartolo*, executed 1406—1407.

"The four large compartments opposite the windows represent the concluding incidents in the history of the Virgin; in the first, she takes leave of the Apostles, gathered round her death-bed, more especially of the beloved S. John, who kneels at her feet; in the second, she expires, our Saviour receiving her soul in his arms—two angels stand at the head, two at the foot of the bed, and the Apostles are gathered weeping around; in the third, they carry her body to the grave, S. John, with the palm-branch, leading the procession as chief-mourner; in the last, she rises from the tomb at the summons of her son, who takes her by the hand, cherubs buoying her upwards, while the Apostles, unconscious of the Divine presence, gaze wonderingly into the open sepulchre. Jerusalem is seen in the distance, bristling with towers like the towns of Italy in the Middle Ages."—*Lord Lindsay.*

The stalls are by *Domenico de Niccolò*, 1429. The beautiful lamp is of 1300. The Holy Family over the altar is by *Sodoma.*

The *Sala dei Priori* is covered with frescoes by *Spinello*

Aretino (1318—1410) executed in his nineteenth year, and chiefly illustrative of the life of Pope Alexander III., who was a native of Siena.

"These frescoes are full of spirit and fire; the incidents are judiciously selected; the composition is excellent—few figures, but well chosen, the characters of pope, emperor, cardinal, and soldier admirably discriminated. Painted at a period when the echoes of the recent conflict were yet beginning among the Alps, when Pope and Cæsar were still the representatives respectively of the Classic and Teutonic, the Imaginative and Reasoning, the Ecclesiastical and the civil elements of Europe, there is a truth and reality, a vivid nowness (as it were) in the successive delineations, in which later works of a similar nature are deficient." *Lindsay's Christian Art.*

The casket in this room, intended to contain an arm of S. J. Baptist, was given by Pius II.; it is adorned with figures attributed to *Fra Angelico.* In the *Ante-Chamber* are portraits of all the Sienese popes and cardinals, a Madonna, by *Cristoforo Sanese,* and some small pictures by *Fra Angelico.*

The *Sala del Consistorio* has an allegorical ceiling, by *Domenico Beccafumi,* painted 1529—1535.

"In a circle between the two octangles is a figure of Justice, with the sword and scales in her hand. This figure is foreshortened with such boldness as to be truly admirable, whether we consider the drawing or the colouring. The latter commences darkly in the lower part, but from the knees upwards it becomes gradually lighter, and continuing to brighten as it reaches the back, shoulders, and arms, becomes a celestial glow round the head, so that the figure seems to become lost, and gradually to fade into the air. It is impossible, not only to find, but to imagine, a more beautiful figure than this, or one which is painted with more accurate judgment and profound art."—*Vasari.*

Among the many pictures in this room is a noble S. Sebastian, by *Fr. Vanni.* The beautiful cherubs and wreaths of fruit on the door are by *Giacomo della Quercia.*

A great part of the lower floor of the Palace is occupied by *Il Teatro dei Rinnuovati*, formerly the *Sala del Gran Consiglio della Republica*, (1327,) but turned into a theatre in 1560, and rebuilt in 1753.

Several Gothic palaces are amongst the buildings which surround the piazza. On the opposite side, but facing towards the street, is the beautiful *Loggia dei Nobili*, built from designs of *Sano di Matteo*, 1417. It is of the same nature as the Loggia dei Lanzi, but though smaller, many will think it more beautiful. Of its statues, SS. Peter and Paul are by *Vecchietta*, 1458—1460: SS. Vittorio, Ansano, and Savino, by *Antonio Federighi*, 1464. The marble seat was designed by *Baldassare Peruzzi*.

West (right, standing in the entrance) of the Palazzo Pubblico, is the magnificent *Palazzo Piccolomini*, or *del Governo*, built from a design of *Rossellino*, 1469, by *Martino di Giorgio di Varenna*. Here the state archives are preserved.

At the back of this palace is the beautiful *Loggia del Papa*, built "gentibus suis" by the famous Piccolomini Pope Pius II.

Following the Via di Città from the Loggia dei Nobili, we pass (left) the *Palazzo Saracini*, a most noble Gothic building of the 14th century, following the curve of the street with its long lines of triplet windows under a confining arch. It contains many art treasures. The smaller palace opposite this is the *Palazzo Piccolomini delle Papesse*, a Renaissance building erected by *Bern. Rossellino* for Catherine, sister of Pius II.

At the end of the street is a She-Wolf of 1487. Hence the Via del Capitano leads (right) to the cathedral. On the

left is the beautiful Gothic *Palazzo Grottanelli* or *Del Capitano*, half brick and half stone, with a battlemented parapet. Its courtyard has a most picturesque staircase.

In the Palazzo Grottanelli.

At the end of the street we come suddenly upon the glorious and glowing western façade of the cathedral.

"The façade is of black and white marble, with an intermixture of red and other colours; but time has toned them down, so that white, black, and red do not contrast so strongly with one another as they may have done 500 years ago. The architecture has a variety which does not produce the effect of eccentricity, an exuberant imagination flowering out in stone. On high, in the great peak of the front, and throwing a coloured radiance into the nave within, there is a round window of immense circumference, the painted figures in which we can see dimly from the outside. Around the summit of the edifice stand venerable statues, relieved against the sky—the highest of all being the Saviour. But what I wish to express, and never can, is the multitudinous richness of the ornamentation; the arches within arches, sculptured inch by inch, of the rich doorways; the statues of saints, some making a hermitage of a niche, others standing forth; the scores of busts, that look like faces of ancient people, gazing down out of

the cathedral; the projecting shapes of stone lions—the thousand forms of Gothic fancy, which seemed to soften the marble and express whatever it liked, and allow it to harden again to last for ever. And this description gives no idea of the truth, nor, least of all, can it shadow forth that solemn whole, mightily combined out of all these minute particulars, and sanctifying the entire ground over which this cathedral-front flings its shadow, or on which it reflects the sun. A majesty and minuteness, neither interfering with the other, each assisting the other, this is the true charm of Gothic architecture. . . . How much pride, love, and reverence in the lapse of ages must have clung to the sharp points of all this sculpture. The cathedral is a religion in itself—something worth dying for to those who have an hereditary interest in it."—*Hawthorne.*

The *Cathedral* of Siena, though one of the most glorious buildings in the world, is only the transept of the edifice which existed in the mind of its architect, *Maestro Lando*, but which was cut short by the plague, by want of money, and want of workmen. The half-finished nave remains as a ruin. The west front, deservedly admired as it always is and will be, is perhaps by comparison the least admirable portion of the building. It is so rich that the main lines are almost lost in the over redundant ornament, and the effect is further injured by the golden figure of the Madonna on a blue ground in the gable. The tall campanile, striped in black and white marble, is exceedingly beautiful.

The *Interior* is beautiful in colour and effect, as well as in detail. The white marble which alternates with the black has turned brown with age and has a very solemn effect.

"This church is the most purely Gothic of all Italian cathedrals designed by national architects. Together with that of Orvieto, it stands alone to show what the unassisted genius of the Italians could produce when influenced by mediæval ideas. It is built wholly of marble, and overlaid, inside and out, with florid ornaments of exquisite beauty. There are no flying buttresses, no pinnacles, no deep and fretted doorways, such as form the charm of French and English architecture; but

instead of this the lines of parti-coloured marbles, the scrolls and wreaths of foliage, the mosaics and the frescoes which meet the eye in every direction, satisfy our sense of variety, producing most agreeable combinations of blending hues and harmoniously connected forms. The chief fault which offends against our northern taste is the predominance of horizontal lines, both in the construction of the façade, and also in the internal decoration. This single fact sufficiently proves that the Italians had never seized the true idea of Gothic or aspiring architecture. But, allowing for this original defect, we feel that the cathedral of Siena combines solemnity and splendour to a degree almost unrivalled. Its dome is another point in which the instinct of Italian architects has led them to adhere to the genius of their ancestral art, rather than to follow the principles of Gothic design. The dome is Etruscan and Roman, native to the soil, and only by a kind of violence adapted to the character of pointed architecture. Yet the builders of Siena have shown what a glorious element of beauty might have been added to our northern cathedrals had the idea of infinity which our ancestors expressed by long continuous lines, by complexities of interwoven aisles, and by multitudinous aspiring pinnacles, been carried out into vast spaces of aërial cupolas, completing and embracing and covering the whole like heaven. But roundness, like horizontal lines, seems to have been alien to the spirit of Teutonic art. It remains for modern architects—a noble task if they had scope for the experiment—to crown Chartres cathedral with a dome of Brunelleschi. The Duomo as it now stands forms only part of a vast original design. On entering we are amazed to hear that this church, which looks so large from the beauty of its proportions, the intricacy of its ornaments, and the interlacing of its columns, is but the transept of the old building lengthened a little, and surmounted by a cupola and campanile. Yet such is the fact. Soon after its commencement a plague swept over Italy, nearly depopulated Siena, and reduced the town to penury for want of men. The cathedral, which, had it been accomplished, would have surpassed all Gothic churches south of the Alps, remained a ruin. A fragment of the nave still stands, enabling us to judge of its extent. The eastern wall joins what was to have been the transept, measuring the mighty space which would have been enclosed by marble vaults and columns delicately wrought. The sculpture on the eastern door shows with what magnificence the Sienese designed to ornament this portion of their temple; while the southern façade rears itself aloft above the town, like those high arches which testify to the past splendour of Glastonbury Abbey; but the sun streams through the broken windows, and the walls are encumbered with hovels and stables, and the refuse of the surround-

ing streets. One most remarkable feature of the internal decoration is a line of heads of the Popes carried all round the church above the lower arches. Larger than life, white solemn faces, they lean, each from his separate niche, crowned with the triple tiara, and labelled with the name he bore. Their accumulated majesty brings the whole past history of the Church into the presence of its living members. A bishop walking up the nave of Siena must feel as a Roman felt among the waxen images of ancestors renowned in council or in war. Of course the portraits are imaginary for the most part; but the artists have contrived to vary their features and expression with great skill."—*J. A. Symonds.*

Amongst the heads of the popes Alexander VI. may be distinguished. The legendary "Pope Joan" was once represented here with the inscription, "Johannes VIII., Femina de Anglia," but was altered in 1600.

"Among the popedom's hundred heads of stone
Which blink down on you from the roof's retreat
In Siena's tiger-striped cathedral, Joan
And Borgia 'mid their fellows you may greet,
A harlot and a devil."

E. Barrett Browning.

The long lines of the pillars are only broken by the *Pulpit of Niccolo Pisano*, finished in 1268.

"As the pulpit was to stand beneath the dome of an immense cathedral, Niccolo made it of larger dimensions than that of Pisa, and octagonal instead of hexagonal. He also almost exactly repeated the bas-reliefs of the Nativity and the Crucifixion of his Pisan pulpit in two of its panels, but treated those of the Adoration and the Last Judgment quite differently, and added two entirely new compositions representing the Massacre of the Innocents and the Flight into Egypt. As in the Pisan, the columns of the Sienese pulpit rest upon the backs of lions and have statuettes placed singly and in groups above their capitals; while its flat spaces are filled in with openwork, leaves, grotesques, and gilded glass mosaics, and it is entered by an elaborately ornamented staircase in the style of the Renaissance, which, though exquisite in workmanship, is not in harmony with the main structure."—*Perkins.*

The next great feature is the *Pavement.*

"Peculiar to Siena is the pavement of the cathedral. It is inlaid with a kind of *tarsia* work in marble. Some of these compositions are as old as the cathedral; others are the work of Beccafumi and his scholars. They represent, in the liberal spirit of mediæval Christianity, the history of the Church before the Incarnation. Hermes Trismegistus and the Sibyls meet us at the doorway: in the body of the church we find the mighty deeds of the old Jewish heroes—of Moses and Samson and Joshua and Judith. Independently of the artistic beauty of the designs, of the skill with which men and horses are drawn in the most difficult attitudes, of the dignity of some single figures, and of the vigour and simplicity of the larger compositions, a special interest attaches to this pavement in connection with the twelfth canto of the Purgatorio. Did Dante ever tread these stones and meditate upon their sculptured histories? That is what we cannot say, but we read how he journeyed through the plain of Purgatory with eyes bent upon its storied floor, how 'morti i morti, e i vivi parean vivi,' how he saw, 'Nimrod at the foot of his great work, confounded, gazing at the people who were proud with him.' The strong and simple outlines of the pavement correspond to the few words of the poet. Bending over these pictures and trying to learn their lesson, with the thought of Dante in our mind, the tones of an organ, singularly sweet and mellow, fall upon our ears, and we remember how he heard 'Te Deum' sung within the gateway of repentance."—*J. A. Symonds.*

Over the principal entrance is a round window representing the Last Supper by *Pastorino Pastorini*, 1549, from designs of Pierino del Vaga. The two beautiful Holy Water Basins are by *Antonio Federighi.*

Making the round of the church, we see:—

Right Aisle. Tomb of Tommaso Piccolomini, Bishop of Pienza, 1843.

Right Transept. Cappella del Voto or *Chigi*, built by Alexander VII. (Fabio Chigi, 1655—1667), contains S. Jerome and a Magdalen by *Bernini.*

"Here the sweeping beard and cadaverous flanks of St. Jerome are set in contrast with the soft beauty of a Magdalene, which Bernini had transformed from an Andromeda, and thus left us the affliction of innocence for that of guilt."—*Forsyth.*

Left of this chapel is the bust of Bernardo Perfetti, the Improvisatore, who was crowned on the capitol, 1725.

Chapels right and left of the ascent to the Choir, Duccio. A large picture, painted 1308—1311. It was carried in festive procession to the church from the artist's studio. Being painted on both sides it was afterwards divided.

"The back contains from twenty to thirty representations from the Passion of Christ. The skill with which the artist has divided the principal events of the Passion into so many representations deserves particular attention; notwithstanding their dismemberment, each is richly filled with figures.

"One of the larger compartments represents Christ's entry into Jerusalem. The scene is laid near the gate; on the left, Jesus rides on the ass; beside it is the foal. Behind are the apostles, whose countenances, young and old, are full of energy; John is particularly distinguished by his beauty; their looks, directed to the people, appear to say, 'Behold, we bring you your King!' Jesus himself, with a dignified and serious expression, not unmixed with sadness, his right hand elevated, appears to utter his words of woe over the city. Above him men are plucking branches from the trees. From the battlements of Jerusalem, and the garden-walls beneath the city, a multitude of men, women, and children look on with serious faces, but evident sympathy. A crowd of people precede the Saviour; some look round, and, with an expression of the deepest reverence, spread their garments on the way; others bear branches before him; others, carried forward against their will, endeavour to look back at their king, as well as the pressure will permit. In short, such a crowd is depicted in so small a space, each figure acts its part so well, not merely in body but in sympathy of soul, that it would be difficult to find anything similar in the productions of painting. At the gates stand the Scribes and Pharisees, some of whom are offended at the triumph of their adversary, and appear consumed with envy; others wonder, with uplifted hands, at his unheard-of temerity; on the countenances of others may be read a malicious confidence, as if they already believed him in their power.

"The portion which formed the front of this altar-piece contains larger figures: a Madonna and Child, surrounded by Saints. The heads are of the most graceful forms, and are distinguished, particularly those of the men, by a very faithful imitation of nature."—*Kugler.*

Beneath these pictures are some curious reliefs brought from the church of the Pieve di Ponte alla Spina.

Choir. The Bronze Tabernacle is by *Vecchietta de Senis*, 1472. The

High Altar is by *Pellegrino di Pietro*, 1532, from a design of Baldassare Peruzzi. The carving of the *Stalls* is by Bart. Negroni, 1567—1570, the intarsia work by *Fra Giovanni da Verona.*

The Sacristy contains a predella of Saints belonging to the altar-piece of *Duccio*, a Birth of the Virgin by *Pietro Lorenzetti*, 1342, and a picture representing the Life of the Fathers in the Desert by *Simone Memmi.*

"Nowhere has the spirit of Contemplative Ascetic life, so seducing to the Imagination, so deadly to the Reason, so charming in theory, such a hell in practice, found so sympathetic and eloquent an expression as in this little picture and the fresco at Pisa. The predominant feeling is alike in each—abstraction from the world of matter, and mystical absorption into the Deity."—*Lindsay's Christian Art.*

In the chapel beyond the door of the Sacristy, at the foot of the Duccio picture, is, in the pavement, the fine tomb of Bishop Pecci, by *Donatello*, 1426.

Left Transept. The *Cappella di S. Giovanni Battista* (containing an arm of the saint presented by Pius II.), was built by *Giovanni di Stefano*, 1482. It contains a beautiful bronze statue of the Baptist, by *Donatello.* The font is by *Giacomo della Quercia.* Near the entrance of this chapel, far too high up on the wall, is the beautiful Gothic tomb of Cardinal Petroni, ambassador to Genoa, by *Neroccio Landini.*

Attached to the columns of the Cupola (on the side towards the nave) are two of the poles of the Florentine Carroccio, taken in 1260, at the battle of Monteaperto.

The *Altar of the Piccolomini* is adorned with five statues by *Michael Angelo.*

Let us now enter the *Libreria*, erected by Pius III. as Cardinal Piccolomini, to contain the magnificent choir-books of the cathedral. Over the door is a fresco by *Pinturicchio*, representing the coronation of Pius III. On the walls are ten glorious frescoes ordered by Pius III. to represent the principal events in the life of his maternal uncle, Pius II., the famous Æneas Sylvius Piccolomini. In these compositions Pinturicchio was assisted by the youthful

Raffaelle. They are, beginning on the right of the windows :—

1. The Journey of Æneas Sylvius and Cardinal Capranica to the Council of Basle.

2. Æneas as Ambassador to the Council of Basle, for the king of Scotland.

3. Æneas crowned with the poet's wreath by the Emperor Frederick III.

4. Frederick sends Æneas to Pope Eugenius IV.

5. The Marriage of the Emperor with Eleanora of Portugal, before the Porta Camollia of Siena.

6. Æneas made a Cardinal by Calixtus III.

7. His elevation to the Papacy.

8. He holds a meeting in Mantua for the crusade against the Turks.

9. He canonizes S. Catherine of Siena.—The likenesses of Raffaelle and Pinturicchio are introduced in this picture—the figure of Raffaelle is most beautiful.

10. His arrival in Ancona for the encouragement of the Crusades.

"It is not easy to determine with precision what portion of these great frescoes was painted by Pinturicchio, his fellow-disciple, Raffaelle, having worked here quite as much as he did. The latter, according to Vasari, made sketches and cartoons for the whole work, and the Sienese have been only too glad to adopt a tradition so flattering to their national vanity.

"It must be confessed that few artists have had the privilege of employing their pencil on so rich and poetical a subject; the object was to represent on a grand scale the principal features of a life connected with all the great events of the period, and crowned by an heroic attempt, alone sufficient to inspire the Christian artist. The hero of this pictorial history was Pope Pius II., the enlightened protector of the arts and letters, the second founder of Corsignano, which from him took the name of Pienza, and where his taste and magnificence are still attested by many striking architectural monuments. He had travelled through the greater part of Europe as ambassador of the papal see; had received the poet's crown from the hand of the Emperor Frederic III., who appointed him his secretary, and afterwards employed him on a peculiarly agree-

able mission, that of negociating with Pope Calixtus IV. (whose successor he soon afterwards became) a general league of Christendom against the Turks: amid these negociations he was raised first to the cardinalate, and immediately afterwards to the pontificate, and saluted by the inhabitants of the countries exposed to the sword of the Ottomans as their deliverer; the enthusiasm of the crusades seemed re-awakened in Italy, a council was convoked by the Pope at Mantua, and the celestial hierarchy was increased by the addition of S. Catherine of Siena, who was then canonized, as if to give a new patron to the crusaders. In the midst of these preparations, the venerable pontiff, the victim of a zeal which had met with little encouragement, suddenly expired at Ancona, at the very moment when a hermit had seen his soul transported to heaven by angels. Such were the remarkable events which Pinturicchio, assisted by Raffaelle, was employed to represent in ten compartments, which we may perhaps venture to compare to the ten cantos of a magnificent poem.

"At the moment when this work approached its completion (1503) Cardinal Francesco Piccolomini, who had confided the execution of it to Pinturicchio, was called to occupy the throne of S. Peter, so worthily filled by his uncle, and in commemoration of this event the artist executed the painting above the door of the library, representing the elevation of Pius III. to the pontificate."—*Rio.*

The twenty-nine glorious *Choir-books*, perhaps, except the Grimani missal at Venice, the finest illuminated works in existence, have miniatures by *Ansano di Pietro* (Antifonario XI.), *Liberale de Verona* (Graduale IX.), *Girolamo da Cremona* (Graduale II. and VIII.), *Francesco di Lorenzo Roselli fiorentino* (Graduale V.), *Gios. Boccardi* (Antifonario P.), and many others.

Over the door is the Expulsion from Paradise by *Giacomo della Quercia.*

In the *Casa dell' Opera*, joining the right aisle of the cathedral, is an interesting collection of fine sculptures for reliefs on the cathedral, Fonte Gaja, &c.; also a group of the Three Graces, of which some say that it was dug up near this, others that it was brought from Rome by Cardinal

Piccolomini. Raphael's sketches of two of the Graces are preserved amongst the drawings in the Academy at Venice. On the narrow wall is an Assumption by *Sodoma*. On the upper floor is an altar-piece of saints by *Pietro Lorenzetti*.

Opposite the cathedral, in the piazza, is the *Hospital of S. Maria della Scala*, which contains in its church :—

High altar, Vecchietta, 1466. Resurrection.
Tribune, Conca. Pool of Bethesda.
Right aisle, Beccafumi. The Visitation.

The *Pellegrinajo* contains (over the fully-occupied beds of the sick in the well-cared for hospital) eight frescoes, relating to the Temporal Works of Mercy, very curious as to costume and architecture of the 15th century, by *Domenico Bartoli* (1440—1443), *Giov. di Raffaello Navesi*, *Pietro d' Achille Croce*, and *Pietro della Quercia*.

From the Piazza del Duomo we must descend under a Gothic door in the ruined nave, by a great staircase, to the *Church of S. Giovanni Battista*, the ancient *Baptistery*, beneath the choir.

Here, in the midst of the purple shadows, shines forth the beautiful *Font*, begun by *Giacomo della Quercia* in 1428, and adorned with bronze reliefs by the different great masters of his school. The best are those by *Ghiberti*, 1417–1427, of the Baptism of Christ, and the Baptist brought before Herod, and that by *Donatello* and *Michelozzo*, 1427, of the Feast of Herod. As to the works of Ghiberti—

"It would be difficult to find in any modern work a more lovely group than that of the two women by the shore, whose graceful forms and elegantly disposed draperies were clearly inspired by the antique. The second relief, in which we see St. John pointing to heaven, as he is dragged by the soldiers before Herod, who sits aloft upon a curule chair, absorbed in consultation with a sybilline-looking woman, is dramatic and effective."

In the relief of Donatello :—

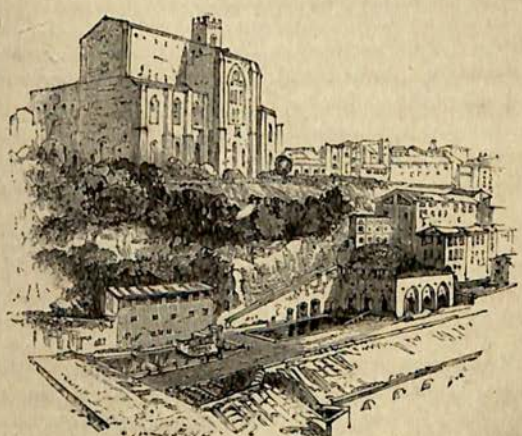
"Herod shrinks back with horror from the sight of John the Baptist's head, which a kneeling soldier presents to him in a charger, while two children, a guest who covers his face with his hands, and two other persons, bespeak their pain at the spectacle, carry out his feelings, and give admirable unity to the composition. Behind the table at which the tyrant sits rises the prison wall, through whose open arcades the gaoler is seen consigning the prisoner's head to an attendant."—*Perkin's Tuscan Sculptors.*

The roof is painted by *Michele Lambertini* and *Vecchietta.* Over the high altar is a Baptism of Christ by *Andrea* and *Raffaelle Pucinelli*, 1524. The frescoes of the Crucifixion and the Maries at the Sepulchre are by *Gaspare d' Agostino*, 1451–1454. The choir end of Siena will recall the west front of many French cathedrals, and is exceedingly beautiful. Many will prefer its Gothic simplicity to the more ornate front on the other side.

To the right, in the Via dei Pellegrini, is the *Palazzo Magnifico*, built by *Domenico da Pienza* for the tyrant Pandolfo Petrucci. It has wonderfully beautiful bronze *bracciali.* Turning to the left from the Baptistery by the Via Franciosa, and descending the Vicolo Valle Piatta (right), we shall come into the deep valley full of tanneries below the great brick church of S. Domenico. We should follow this humble means of descent, because (left) on the hillside, a picture commemorates the vision which S. Catherine of Siena saw rising above the Church of S. Domenico, as it still exists, while playing as a child with her little brother on this spot.

"One evening Catherine, being then about seven years old, was returning with her elder brother, Stefano, from the house of her married sister, Bonaventura, and they sat down to rest upon the hill which is above the Fonte Branda; and as Catherine looked up to the campanile

of S. Domenico, it appeared to her that the heavens were open, and that she beheld Christ sitting on a throne, and behind him stood S. Peter, S. Paul, and S. John the Evangelist. While she gazed upon this vision, lost in ecstacy, her brother stretched forth his hand and shook her, to recall her to herself. She turned to him—but when she looked up again the heavens had closed, and the wondrous vision was shut from her sight ;—she threw herself on the ground and wept bitterly. But the glory which had been revealed to her dwelt upon her memory. She wandered alone away from her playmates ; she became silent and very thoughtful. She remembered the story—she had seen the pictures—of her holy patroness and namesake, Catherine of Alexandria ; and she prayed to the Virgin Mary that she would be pleased to bestow her divine son upon her also, and that He should be her chosen bridegroom. The most blessed Virgin heard and granted her prayer, and from that time forth did Catherine secretly dedicate herself to a life of perpetual charity, being then only eight years old." *Jameson's Monastic Orders.*



"Descent upon Fonte Branda.'

The fountain—Fonte Branda—in the valley, enclosed in a gothic building, has often been confused in guide-books

with the Fonte Branda in the Casentino (see ch. liii.), which Maestro Adamo, who had lived beside it, is made to apostrophise from the Inferno in a single line of Dante. It was in the sandstone rocks behind the fountain that the little S. Catherine made a hermitage for herself in a cave, in childish imitation of the hermits of the Thebaid. On the left of the steep street—Via Benincasa—(her family name,) which ascends towards the town, is, distinguished by a sculptured gable, the *House of S. Catherine of Siena*, where she was born in 1347, and which was her principal residence during the thirty-two years of her life.

"We descend the hill on which the Duomo stands, and reach a valley lying between the ancient city of Siena and a western eminence crowned by the Church of S. Domenico. In this depression there has existed from old time a kind of suburb or separate district of the poorer people, known by the name of the Contrada d'Oca. To the Sienese it has especial interest, for here is the birthplace of S. Catherine, the very house in which she lived, her father's workshop, and the chapel which has been erected in commemoration of her saintly life. Over the doorway is written in letters of gold, "Sposæ Christi Katharinæ domus." Inside they show the room she occupied, and the stone on which she placed her head to sleep; they keep her veil and staff and lantern and ennamelled vinaigrette, the bag in which her alms were placed, the sackcloth that she wore beneath her dress, the crucifix from which she took the wounds of Christ. It is impossible to conceive, even after the lapse of several centuries, that any of these relics are fictitious. Every particular of her life was remembered and recorded with scrupulous attention by devoted followers. Her fame was universal throughout Italy before her death; and the house from which she went forth to preach and heal the sick and comfort plague-stricken wretches whom kith and kin had left alone to die, was known and well-beloved by all her citizens. From the moment of her death, it became, and has continued to be, the object of superstitious veneration to thousands. From the little loggia which runs along one portion of its exterior may be seen the campanile and the dome of the cathedral; on the other side rises the huge brick church of San Domenico, in which she spent the long ecstatic hours that won for her the title of Christ's Spouse. In a

chapel attached to the church she watched and prayed, fasting and wrestling with the fiends of a disordered fancy. There Christ appeared to her, and gave her his own heart, there he administered to her the Sacrament with his own hands, there she assumed the robe of poverty and gave her Lord the silver cross and took from him the crown of thorns. To us these legends may appear the flimsiest web of fiction; but to Catherine herself, her biographers, and her contemporaries, they were not so. The enthusiastic saint and reverent people believed firmly in these things; and after the lapse of five centuries her votaries still kiss the floor and steps on which she trod, still say, 'This was the wall on which she leant when Christ appeared; this was the corner where she clothed him, naked and shivering like a beggar-boy; here he sustained her with angels' food.'"—*J. A. Symonds.*

House of S. Catherine, Siena.

The workshop of Benincasa is now a church containing an interesting statue of his famous daughter by *Neroccio*. In a lunette is her reception of the stigmata by *Sodoma*. The other frescoes are:—

Right. *Salimbeni.* S. Catherine saves two Dominican monks who are attacked by brigands.

Pacchiarotto. The visit of S. Catherine to S. Agnese of Montepulciano.

Left. *Pacchia.* S. Catherine visits the hospitals.

Salimbeni. She reproves a youth about to commit suicide.

Hence, by a staircase, one ascends to the loggias of the house itself. The room, part of which was her kitchen, contains pictures of her Reception of the Stigmata by *Sodoma* and her Canonization by *Fr. Vanni.* The site of her garden is now a church. Her bedroom is shewn, with her stone pillow, and the original pavement, protected by boards.

From hence we should turn (a little higher up the hill) to the right, to the great *Church of S. Domenico*, which is also much bound up with the story of S. Catherine, for here she took the vows of the third order of S. Dominic, and though she continued to reside in her father's house, and never lived in the convent as a professed nun, its church was the scene of many of her visions and ecstacies. The church was built 1225—1465, the tower in 1340.

Right, (entered from the west wall) the *Cappella delle Volte.*
Over the door is a crucifix, attributed to Giotto, probably by *Sano di Pietro.*

End wall. Girolamo de Benvenuto, 1508. Madonna and Saints. In the lunette, The Nativity.

Right and left of entrance. Sodoma. The Charities of S. Catherine. Over the altar is one of the most interesting historical portraits in existence—S. Catherine by *Andrea Vanni.*

"Among the devout admirers of S. Catherine during her lifetime was the painter Andrea Vanni. He belonged to a family of artists, the first of whom, his grandfather, flourished in the beginning of the fourteenth century; the last, Raffaello Vanni, died towards the end of the seventeenth. This family was noble; and it appears that Andrea, besides being the best painter of his time, was Capitano del Popolo, and

sent as ambassador from the republic of Siena to the pope, and afterwards to Naples, where during his embassy he painted several pictures; hence he has been styled by Lanzi the Rubens of his age. S. Catherine appears to have regarded him with maternal tenderness. Among her letters are three addressed to him during his political life, containing excellent advice with respect to the affairs intrusted to him, as well as his own moral and religious conduct. These letters bear a superscription on the outside, 'A Maestro Andrea di Vanni, Dipintore;' and begin, 'Carissimo Figliuolo in Christo.' In one of them she points out the means of obtaining an influence over the minds of those around him, and then adds, 'Ma non veggo il modo che noi potessimo ben reggere altrui se prima non regghiamo noi medesimi' (I do not see how we are to govern others unless we first learn to govern ourselves). Vanni's portrait of S. Catherine was painted originally on the wall of the Church of San Domenico, in that part of the nave which was the scene of Catherine's devotions and mystic visions, and which has since been divided off and enclosed as a place of peculiar sanctity. The fresco, now over a small altar, has long been covered with glass and carefully preserved, and is in all respects most striking and life-like. It is a spare, worn, but elegant face, with small regular features. Her black mantle is drawn around her; she holds her spotless lily in one hand, the other is presented to a kneeling nun, who seems about to put it reverentially to her lips; this figure has been called a votary, but I think it may represent the pardon and repentance of her enemy Palmerina."—*Jameson's Monastic Orders, 3rd Altar, Salimbeni*, 1597, S. Peter, Martyr.

Cappella di S. Caterina, adorned with exquisite frescoes by *Sodoma*. Beginning from the left they are: a criminal refusing to be converted, and despairing of the mercy of God, while led to execution, is converted at the last by S. Catherine. The expression of the decapitated head is very fine.

. . "Catherine went and waited for him by the scaffold, meditating on the Madonna and Catherine the saint of Alexandria. She laid her own neck on the block, and tried to picture to herself the pains and ecstacies of martyrdom. In her deep thought, time and place became annihilated; she forgot the eager crowd, and only prayed for Tuldo's soul and for herself. At length he came, walking 'like a gentle lamb,' and Catherine received him with the salutation of 'sweet brother.' She placed his neck upon the block, and laid her hands upon him, and told him of the Lamb of God. The last words he uttered were the names of Jesus and of Catherine. Then the axe fell, and Catherine

beheld his soul borne by angels into the regions of eternal love. When she recovered from her trance, she held his head within her hands; her dress was saturated with his blood, which she could scarcely bear to wash away, so deeply did she triumph in the death of him whom she had saved. The words of S. Catherine herself deserve to be read. The simplicity, freedom from self-consciousness, and fervent faith in the reality of all she did and said and saw, which they exhibit, convince of her entire sincerity."—*J. A. Symonds.*

S. Domenico, Siena.

2. The swoon of St. Catherine in the arms of her sisterhood. Christ appears above in glory. An indescribably beautiful picture.

"Here S. Catherine and her companions wear the white tunic and scapulary, without the black mantle—an omission favourable to the general effect of the colour, which is at once most delicate, rich, and harmonious; and the beauty of the faces, the expression of tender anxiety and reverence in the nuns, the divine langour on the pallid features of S. Catherine, render this fresco one of the M..rvels of Art."
—*Jameson's Monastic Orders*, 394.

3. S. Catherine receives the Sacrament from an angel.

The fresco on the right wall is by *Fr. Vanni*, 1593, and represents S. Catherine exorcising an evil spirit. Over the altar is a Nativity by *Matteo da Giovanni.* The frescoes on the arch are by *Sodoma*, those on the pillars by *Vanni.*

The Sacristy contains an Assumptions by *Sodoma*—Siena is seen in the background of the tomb.

Right of Choir—1st Chapel. Sodoma. Madonna del Rosario.

Choir. High Altar. A ciborium attributed to Michael Angelo, probably by *Benedetto da Majano.*

Left of Choir. 2nd Chapel.

Over altar. Guido da Siena, 1221. Madonna.

Right. Matteo da Siena, 1479. Madonna and Saints—over this a Pieta.

Left. Giovanni da Paolo. Madonna and Saints. Over this the Adoration of the Magi by *Matteo di Giovanni.*

6th Chapel. Matteo di Giovanni and *Benvenuto da Siena.* Madonna, with SS. Antonio and John Baptist—three pictures joined.

We may return from S. Domenico by the Via della Misericordia, on the right of which is the *Istituto di Belle Arti* (open daily, except on festas, from 9 to 3).

The collection, begun in 1816, was newly-arranged in 1842. It is most interesting, and very rich in specimens of the Sienese school, that is, in altar-pieces of 14th and 15th centuries. The 500 pictures may be divided into three classes: 1. The 13th and 14th centuries. 2. The 15th and 16th. 3. Specimens of other Schools.

"Reviewing the general qualities common to the whole school of Siena, I think I may describe it as emphatically feminine, in contrast to the more daring, hardy, masculine race of the Giotteschi—Feminine, that is to say, in all the grace, dignity, and holiness of the epithet. The majesty of Mino; the rich imagination, graceful composition, and gentle yet vigorous touch of Duccio; the fancy, feeling, and thought of Simon de Memmo; the delicacy and purity, the love of Nature, animate and inanimate, and the patriotic aspirations of Pietro and Ambrogio; the holy fervour of Taddeo; the sympathy with common life of his nephew Domenico; the tenderness of Giovanni di Paolo; the sweetness of Sano; the more commonplace and homely, yet

genuine, merits of the two Matteos, and, above all, the enthusiastic devotion and piety peculiar to the whole succession—justify the praise. No school of art perhaps reflects national character so vividly as that of Siena, and certainly none of the many nations of Italy, if judged by its school, would descend so favourably to posterity. Reverence for religion, piety at once ardent and habitual, would thus characterise her through the whole period of her greatness. In nothing is this more remarkable than in the language of her decrees in reference to public works of art, as contrasted with those of Florence—the latter magniloquent and haughty from an exalted sense of political greatness, the former sensitively alive doubtless to the honour of the republic, but referring all things in the first instance, humbly and reverently, to the glory of God."—*Lindsay's Christian Art.*

"Presque tous les tableaux sont tirés des couvents. Avec leurs ongles et leurs ciseaux les nonnes ont dans ces peintures arraché les yeux des démons, déchiré le visage des persécuteurs. Peu de progrès, le tableau est encore un objet de religion plutôt que d'art: on le comprend de reste par ces mutilations naïves."—*Taine.*

The *Antechamber* has relief in the style of the Robbias, and ancient cippi. To follow the order of dates in the paintings we must visit (on right of passage)

1st Hall—

1—25. Sienese School—before Duccio.

1—5. The Stories of Christ and the Baptist—from the convent of S. Petronilla.

6. *Guido da Siena.* A colossal Madonna.

23. *Duccio di Buoninsegna.* Half figures. Madonna, with SS. Paul and Augustine on right, SS. Peter and Dominic on left.

24. *Duccio.* Triptych. Madonna with SS. Peter and Paul. The Coronation of the Virgin above and Saints below.

25. *Segna.* Maddona with SS. Paul, John the Evangelist and Bernard.

26, 27. *Segna.* SS. Ansano and Galgano.

33. *Ugolino.* Crucifix.

39. *Lippo Memmi.* Madonna and Saints.

54—62. *Pietro Lorenzetti.* Saints. 57 is predella—an angel appearing to a sleeping monk, and Honorius founding the Franciscan order.

66. *Niccolò di Segna,* 1545. Crucifix.

81—88. *Bartolo di Fredi*—parts of a tabernacle.

90. *Lippo Memmi.* Madonna, with the Baptist and SS. Bartholomew, Bernard, Stephen, and Angels.

99. *Stefano di Giovanni.* The Last Supper.

101. *Id.* The Four patron saints of Siena.

2nd Hall (passage)

109. *Giacomo del Pellicciajo*, 1362. Coronation of S. Catherine.

113. *Andrea Vanni* (the friend of S. Catherine). The Birth of the Virgin, between SS. James, Catherine, Bartholemew and Elizabeth of Hungary.

118. *Martino Bartolommei.* Madonna, with SS. Stephen, John the Evangelist, Dorothea, and Jerome, with scenes from the Passion in the predella.

119. *Id.* Madonna and Saints.

122. *Id.* 1408. Madonna and Saints.

3rd Hall (beyond passage)

293. *Sano di Pietro.* Madonna and Child, with angels.

294. *Id.* Altar piece. Madonna and Saints.

295. *Id.* S. Bernardino.

297. *Luca di Thomé* (signed) 1377. Madonna and Saints.

301. *Riccio.* Madonna throned, with Saints.

4th Hall (on left of passage on returning)

125. *Taddeo Bartolo.* 1409. Annunciation, with SS. Cosmo and Damian.

140. *Pietro di S. Giovanni.* S. Bernardino.

143—144. *Sano di Pietro*, 148 and 149 are the masterpiece of the artist—an Assumption with a predella.

153. *Neroccio.* 1476. The Salutation, between SS. Michael and Bernardino.

163. *Id.* The Assumption.

165. *Girolamo da Benvenuto* (son of the above). Half figures of Christ borne by Angels.

173. *Benvenuto di Giovanni.* Madonna between SS. Jerome and Francis.

173. *Pacchiarotto.* Madonna and two Saints.

180. *Id.* The Nativity.

181. *Andrea di Niccolò.* Crucifixion.

183, 184. *Guidoccio.* 1495. Madonna and S. Sebastian.

5th Room (on left of passage)

Beautiful wood carvings by *Antonio di Neri*, 1511.

A number of pictures by *Sano di Pietro*. 1445—1450.

*205. *Sodoma.* The Flagellation—a fresco removed from the cloister of S. Francesco.

"Sodoma, beyond a question, both prayed and wept, while painting his fresco of Christ bound to a pillar.

"It is inexpressibly touching. So weary is the Saviour, and utterly worn out with agony, that his lips have fallen apart from mere exhaustion; his eyes seem to be set; he tries to lean his head against the pillar, but is kept from sinking down upon the ground only by the cords that bind him. One of the most striking effects produced, is the sense of loneliness. You behold Christ deserted both in heaven and earth; that despair is in him which wrung forth the saddest utterance man ever made, 'Why hast Thou forsaken me!' Even in this extremity, however, he is still divine. The great and reverent painter has not suffered the Son of God to be merely an object of pity, though depicting him in a state so profoundly pitiful. He is rescued from it, we know not how—by nothing less than miracle—by a celestial majesty and beauty, and some quality of which these are the outward garniture. He is as much, and as visibly, our Redeemer, there bound, there fainting, and bleeding from the scourge, with the cross in view, as if he sat on his throne of glory in the Heavens! Sodoma, in this matchless picture, has done more towards reconciling the incongruity of Divine Omnipotence and outraged suffering Humanity, combined in one person, than the theologians ever did.

"This hallowed work of genius shows what pictorial art, devoutly exercised, might effect in behalf of religious truth; involving, as it does, deeper mysteries of revelation, and bringing them closer to man's heart, and making him tenderer to be impressed by them, than the most eloquent words of preacher or prophet."—*Hawthorne.* "*The Marble Faun.*"

219, 220. *Luca Signorelli*, 1498. The Escape from the Burning of Troy and the Ransom of Prisoners—from the palace of Pandolfo Petrucci.

6th Room (left of passage)

242. *Spinello Aretino.* Death of the Virgin.

A number of pictures of *Sano di Pietro* and *Matteo di Giovanni.*

7th Room (opposite entrance)

*341. *Sodoma.* Christ on the Mount of Olives.

342. *Id.* Christ in Hades.

344. *Pacchiarotto*, 1512. Madonna between SS. Onofrio and Bartholemew. The lunette, of Christ between SS. Francis and Jerome, is by *Fungai.*

345. *Fungai* (signed). Madonna and Saints.

356. *Sodoma.* Judith.

"The Judith is very noble and admirable, and full of a profound sorrow for the deed which she has felt it her mission to do."—*Hawthorne.*

362. *Pinturicchio.* The Nativity.

373. *Pacchia.* The Visitation.

376. *Balducci.* Praying Angel.

379. *Fungai.* The Assumption.

388. *Balducci.* Pietà.

395. *Pacchiarotto.* The Ascension.

8th Room (beyond the last). With some pictures of other Schools.

30. *Pacchiarotto.* Holy Family.

54. *Cristoph. Amberger.* Portrait of Charles V.

63. *Beccafumi.* The Stigmata of S. Catherine.

85. *Sodoma* (early). The Nativity.

91. *Fra Bartolommeo* and *Mariotto Albertinelli.* S. Catherine of Alexandria.

99. *Id.* S. Mary Magdalen.

9th Room (through the last)

110—116. *Beccafumi.* The History of Moses—being the original cartoons for his portion of the Cathedral pavement.

Joining the Institute is the *Biblioteca Communale*, containing about 50,000 printed works and 5000 MS.

In returning towards the piazza we may pass (on the left) the *Church of S. Cristoforo*, which contains

Left. 1*st. Chapel. Girolamo Pacchia.* Madonna between SS. Luke and Raimond.

Opposite this is the Gothic *Palazzo Tolomei*, built in 1205, the oldest domestic building in the town. It was inhabited by King Robert of Naples in 1310. The she-wolf on the pillar opposite is by *Cavedone*.

South-east of the piazza following (left) in the Via Ricasoli are the perfectly featureless buildings of the *University*, founded in 1203. In the corridor on the ground floor is a monument to the Professor Niccolò Arringhieri, 1374, brought hither from the Church of S. Domenico. Passing the Loggia del Papa, and proceeding some distance, in a little piazza on the left of the street is the *Church of S. Spirito*, built in 1345, with a cupola added in 1504 by Pandolfo Petrucci. It contains :—

Right. Cappella degli Spagnuoli, covered with frescoes by *Sodoma*. In the lunette is the Madonna giving a bishop his robe. Above is S. James on horseback ; below, are various saints—the figures of SS. Sebastian and Antonio at the sides are very fine. In the little chapel on the right is a Nativity, with two very quaint beasts, by *Andrea della Robbia*.

Right. Sano di Pietro. The Crucifixion.

Passage opening from last chapel. Fra Paolino da Pistoia. The Crucifixion.

Left. 3rd altar. *Girolamo del Pacchia.* The Assumption.

Returning to the Via Ricasoli, passing under an archway, and turning to the right, we reach, by the Via dei Servi, the *Church of the Servi di Maria*, or *La Concezione*, chiefly due to Bramante. The cloister is of 1595. The church contains :—

Right. The fresco called La Madonna delle Anime, 1420.

Chapel opening on right, Casselani, Nativity. At the sides *Sodoma*, SS. Catherine and Roch.

1st Altar. *Coppo di Marcovaldo*, 1261. The colossal Virgin called La Madonna del Bordone.

5th Altar. *Matteo di Giovanni*, 1471. Massacre of the Innocents. A very curious picture, with a horrible Herod throned in the background.

Above (very high), the Nativity by *Taddeo Bartolo*, 1404. In the lunette, the Adoration of the Magi, by *Berna*.

Right and Left Transepts. Chapels of the Patrizi and Piccolomini, each with the shrine of their beatified member.

Right Transept (over the outer door of the Sacristy). *Lippo Memmi.* "La Madonna del Popolo."

Sacristy. *Pacchiarotto.* The Beato Giamacchino Piccolomini with lilies, and the Beato Francesco Patrizi with roses.

Apse. *Fungai*, 1500. Coronation of the Virgin. *At the sides, Fr. Vanni.* Annunciation.

Behind High Altar. *Sano di Pietro*, 1436. "La Madonna del Manto."

Left, 2nd Chapel. *Giacomo di Mino del Pellicciaco*, 1363. "La Madonna del Belvidere." A very beautiful picture. On the right is S. Mary Magdalen, with the infant S. John; on the left S. Joseph, with the Infant Saviour.

Turning south-west (*i.e.*, left when in the palace door) from the Piazza del Campo, by the Via di Città as far the Wolf, and then turning left by the Via S. Pietro, we find, close to the Church of S. Pietro and Paolo, the magnificent *Palazzo Buonsignori*, one of the finest palaces in Italy. It is of dark brick, with terra-cotta details, and was restored in 1848.

Passing under an arch, on the left is the *Church of S. Agostino*, rebuilt by *Vanvitelli* in 1755. It contains:—

Right. *2nd Altar* (of the Chigi). *Perugino.* The Crucifixion—with floating angels catching the blood, and a number of saints standing or kneeling.

Right. The *Cappella Piccolomini* (del Sacramento). *Dupré.* Statue of Pius II. *Right.* *Matteo di Giovanni*, 1482. Massacre of the Innocents—a most dreadful Herod. (Over the altar.) *Sodoma*, 1536. The Coming of the Magi.

3rd Altar. Salimbeni, 1612. The Bearing of the Cross.
Right Transept. Cappella Bichi. Pavement of 1488.
Choir. Lippo Memmi. S. Augustine, and scenes from his life.
Left. 2nd Chapel from Choir. Spagnuoletto. Temptation of S. Anthony—the Devil has pulled off the spectacles of the Saint, so that he cannot read.

Close to this church is the *Collegio Tolomei*, founded 1668, for the education of sons of noble Sienese parents.

Hence the Via della Cerchia and the Via Baldassare Peruzzi lead to the brick *Church of the Carmine* (only open early in the morning). It has a tower and cloister from designs of *Baldassare Peruzzi.* Several of its pictures are well worth notice:—

Right. 1st Altar. Riccio. Nativity.
4th Altar. Pacchiarotto. The Ascension. A glorious work.
Chapel on Right. Sodoma. The Nativity.
Left. 5th Altar. Beccafumi. S. Michael.
3rd Altar. Castellani. Martyrdom of S. Bartholemew.

On the hillside opposite the Carmine is the *Church of S. Quirico*, containing two fine works of *Salimbeni*:—

Left of High Altar. The Flagellation.
Right of High Altar. The Descent from the Cross.
"Here the horror inherent in the subject is softened by the amiable artist, who has finely diversified the affliction of the three Marys, and made the mother's something both human and heavenly. Casolani's Flight into Egypt, in the same church, is full of tranquil graces, and beautifully mellow; but should the child be old enough to travel on foot?"—*Forsyth.*

North-west of the piazza, from the Via Cavour, the Via dei Rossi leads to the *Church of S. Francesco*, now closed. It has two handsome cloisters, in one of which architects will notice the admirable monument of a cardinal, with a canopy supported by tall slender pillars.

Close by, on the right, is the *Church of S. Bernardino.* (Custode is to be found at 2, Piazza Provenzano, right of the Via dei Rossini coming from the town.) Through the church we reach the *Oratory*, a beautiful building of the Renaissance, with carved ceiling by Bonaventura di Fra Giuliano, 1510. On the walls are :—

Right. 1. *Sodoma.* The Assumption.
2. *Beccafumi.* The Death of the Virgin.
3. *Sodoma.* The Visitation.
End Wall. 4. *Girolamo Pacchia.* The Annunciation.
5. *Beccafumi*, 1537. Altar-piece, with Madonna and Saints.
6. *Pacchia.* S. Bernardino.
7. *Beccafumi*, 1518. The Marriage of the Virgin.
8. *Sodoma.* The Presentation in the Temple.
9. *Pacchiarotto*, 1518. Birth of the Virgin.
Narrow Wall. 10. *Sodoma*, 1532. Coronation of the Virgin ; also the figures at the corners of SS. Louis, Francis, and Anthony.

In the Antechamber is a Relief of c. 1340, with the inscription, "Johannes magistri Agostini de Senis me fecit." An artist known by his beautiful works at Orvieto.

On the right, in returning to the Via Cavour, we may notice the *Badia* (behind the Albergo delle Armi d'Inghilterra), battlemented building with rich Gothic windows.

Below, in the valley, near the Porta Ovile, is the beautiful old Gothic tank, called *Fonte Nuova.* Its arched canopy is of brick, with terra-cotta mouldings, and it is one of the most picturesque buildings in Siena, and, when crowded with figures of peasants washing, is a subject which will delight an artist.

If we return to the Via Cavour, and proceed to the Via Pellicceria, going north, we pass (right) the *Palazzo Spannocchi*, built 1475 for the treasurer of Pius II.

On the left is the Public Walk, called La Lizza, a terrace between the town and the citadel, with a fine view of the

mountains, beyond S. Domenico and the Cathedral. Alfieri speaks of its pleasant breezes.

"E in su la Lizza il fresco ventolino."—cxii.

Here the Sienese may be seen walking up and down, as the Romans do on the Pincio. Dante compares the ancient vanity of the Sienese to that of the French.

"Ed io dissi al poeta: Or fu giammai
Gente sì vana come la Sanese?
Certo non la Francesca sì d'assai."

Inf., xxix. 121.

The old Sienese families are devoted to their native city, which they seldom leave. Many of the old noble residents have never even been to Florence! They drive to the Lizza in the afternoon—often, still, with four horses—take a turn in this narrow space, see their friends, and return, and the day's work is done, to be repeated every day through a lifetime.

Further down the Via di Camollia, we pass (left, under a brick arch) the *Church of Fonte Giusta*, the earlier part of which was built in 1484 by *Francesco Fedeli* and *Giacomo di Giovanni* of Como. It is closed, being a *Confraternità*, not a *Parrocchia*, but can be entered through the adjoining house. It contains:—

Right. 1. *Riccio.* The Visitation—a fresco.

2. *Salimbeni.* S. Bartholomew and the Beato A. Sansedoni.

*3. *Fungai.* Coronation of the Virgin. A very beautiful picture, the figures most impressive and the landscape lovely.

High Altar. A marble Tabernacle by *Lorenzo di Mariano*, 1516.

"The high-altar is one of the best examples of Renaissance work in Italy. In the lunette is a bas-relief of Christ in the Sepulchre supported by angels; above the key-stone of the arch, the statuette of a child; a row of cherub-heads around the door of the central tabernacle; and a

mass of exquisitely carved birds, scrolls, griffins, Arabesques, &c., &c., in the frieze, columns, capitals, and side spaces. According to a very doubtful tradition, it was sent on the back of mules from Siena to Rome, to gratify Pope Julius, who had heard wonderful accounts of its beauty." —*Perkins' Tuscan Sculptors.*

Left (by last pillar). A bronze Holy Water basin by *Giovanni delle Bombarde*, 1430.

**Left. 2nd Altar. Baldassare Peruzzi.* The Sibyl foretelling to Augustus the Coming of Christ..

"Peruzzi is one of the many whose merits must not be measured by their fortune. He was nurtured amid difficulties, and through life was the perpetual sport of adversity. Reckoned inferior to his rivals, because he was as modest and timid as they were arrogant; despoiled of his whole property in the sack of Rome; constrained to exist on a mere pittance at Siena, at Bologna, or at Rome, he died when he began to be known, not without suspicion of being poisoned, and with the affliction of leaving a wife and six children almost beggars. It was his death which showed to the world the greatness of his genius. He has imparted to this picture such a divine enthusiasm, that Raffaelle himself never surpassed him in his treatment of this subject; nor Guido, nor Guercino, of whom so many Sybils are exhibited."—*Lanzi.*

Over the door are the sword, shield, and a whale-bone consecrated by Columbus to the Madonna of Fonte Giusta on his safe return from America.

Hence, passing (right) the House of Baldassare Peruzzi, we reach the *Porta Camollia*, outside which is the Piazza d'Armi, generally enveloped in a cloud of dust, which appears to have afforded satisfaction to Alfieri :—

"A Camollia mi godo il polverone."—cxii.

CHAPTER LVI.

DRIVES ROUND SIENA.

THERE are very few towns in Italy whence so many delightful drives and excursions may be taken as from Siena. To mention some of them according to the gates from which one sets out.

The *Porta Pispini.* This gate, adorned with a perishing fresco by *Sodoma,* is said to derive its odd name from the cry of "Il Santo Viene," raised by the people as the body of S. Ansano was brought into the town. At a short distance from the walls is the *Church of S. Ansano,* built on the spot where he was beheaded.

"Ansanus Tranquillinus was the son of a noble Roman. His nurse, Maxima, a Christian woman, casued him to be secretly baptized: he grew up to the age of nineteen in the faith of Christ, and then disclosed his religion, converting and baptizing many: hence he is considered as the Apostle of Siena. In the terrible persecution under Diocletian, after many sufferings and many miracles, operated through faith and charity, Ansanus was beheaded on the banks of the river Arbia."—*Jameson's Sacred Art.*

The church contains a good picture of the Madonna, with saints, by *Pietro Lorenzetti.*

Close to the gate (left) is a tower on the wall, a charming little work of *Baldassare Peruzzi.*

Porta Ovile. About 1 mile from this gate, picturesquely grouped on the hill top on the other side of the valley (reached turning left under the railway), are the *Convent* and *Church of La Osservanza*, built in 1424 upon the site of a hermitage of S. Bernardino. It has been repurchased by some pious inhabitants of Siena from the Government, and is retained as a convent. The church contains :—

Right. *2nd Altar.* *Imitation of Guercio di Gambasso.* Nativity.
3rd Altar. *Riccio.* 1636. Crucifixion.
Choir. *Benvenuto.* S. Chiara.
Pietro di Giovanni. S. Bernardino.
In niches above High Altar. *School of the Robbias.* Annunciation.
In High Altar. A beautiful Reliquary by *Turini* and *Francesco di Francesco*, 1455—1461, adorned with the arms of the Republic, containing the dress, intestines, and a tooth of S. Bernardino ; also a Reliquary, containing the dress, hat, and cross of S. Giacomo della Marca.
Left (returning) *1st Altar.* *Taddeo Bartolo*, 1413. The Baptist, SS. Francis, Peter, and John the Evangelist.
2nd Altar. *Id.* Madonna, with SS. Bernardino and Jerome.
* *3rd Altar.* *Luca della Robbia.* The Coronation of the Virgin, with the Annunciation, Nativity, and Assumption beneath. One of the most perfectly beautiful works of the school.

"The Virgin sits alone, surrounded by cherubins and angels with instruments of music in their hands, and below are represented SS. John, Francis, Bernardino, and Catherine of Siena, with a kneeling donatrix, while on the gradino are three lovely bas-reliefs, representing the Annunciation, the Birth of our Lord, and the Assumption of the Virgin. The figures are white upon a blue ground, and gilding is sparingly and most tastefully used in the drapery of the angels, and in the pattern of the Virgin's robe. The Madonna is loveliness itself, the heads are generally pleasing, and, in some instances, beautiful ; and the bas-relief of the Nativity is as simple in composition, and as full of sentiment as a Fra Angelico."—*Perkins' Tuscan Sculptors.*

4th Altar. *Sano di Pietro.* Madonna.

The *Sacristy*, built by *Pandolfo Petrucci*, has an inscription

in his honour. In the crypt beneath is his tomb in travertine. He died in 1512, having governed Siena for some years with such ability, that he is cited by Machiavelli as one of the best specimens of an Italian tyrant. He assisted at the restoration of the Medici to Florence, in order that Siena might not have the example of a free government so near her gates.

Porta Camollia. About half a mile beyond this gate is the curious building called *Il Palazzo dei Diavoli.* It is decorated with shields, and has a very singular round tower quite worth sketching. The chapel has a wrought iron screen, and a relief by *Antonio Federighi.*

Seven miles distant is the handsome *Palazzo S. Columba,* built by *Baldassare Peruzzi.*

Twenty miles distant, near Chiusdino, is the fine ruined Gothic *Abbey of S. Galgano.* Also 20 miles from Siena to the N.W. is the small town of *Casole* containing a collegiate church with important tombs of Bishop Tommaso di Andrea, and Ranicio Porrina, by *Tino di Camiano.*

Three miles from this gate, or from the Porta S. Marco, in a carriage, or 1½ from the Porta Fonte-branda on foot, is the *Castle of Belcaro,* built, as it now stands, c. 1525, by the rich banker Crescenzio Turamini of Siena, on a site where a convent had been founded by S. Catherine. It is approached by charming country lanes, and on drawing near has the appearance of a mound of green with a tower just peering out of the centre. The hill is entirely covered with ancient ilexes, which are shorn at the top, so as to have the look of a level carpet, but, on ascending through them

by a winding road, and entering the gate, what looked like a small tower turns out to be the palace of Peruzzi. There is a charming walk round the top of the walls, in which some cannon balls have been imbedded since the siege by Cosimo I. in 1534. The view of Siena is magnificent. On the ceiling of the hall is the Judgment of Paris by *Bald. Peruzzi*, cited by Lanzi as one of the cases in which this master very nearly approached Raffaelle.

One of the rooms contains some old furniture, and two small pictures by *Matteo da Siena* and *Fra Angelico*. In the little garden is the *Chapel*, with medallions by *Luca*

Gorge of S. Domenico, Siena, (from the way to Belcaro).

della Robbia, and a Madonna and Child by *Baldassare Peruzzi*. The adjoining loggia is decorated with birds, flowers, and allegorical subjects by the same artist, and is most beautiful. The Castle now belongs to the Camajori family of Siena.

Porta Romana (which has a fresco by *Sano di Pietro*). Twenty-two miles distant is the convent of *Monte Oliveto :*

(Good walkers, to whom economy and not time is an object, may reach Monte Oliveto by taking the 5 A.M. train to the station of S. Giovanni d' Asso on the Grosseto line of railway ; but the trains are most inconvenient, and the distance from the station long and very fatiguing. By far the pleasantest way is to take a little carriage—(20 frs.)—from Siena. It is about three hours' drive, through an interesting country. About three hours should be allowed at the convent.)

No real lover of Italian art ought to miss a visit to Monte Oliveto, which is one of its greatest shrines. It is also only by taking a long drive like this that one can form an idea of the strangely peculiar country around Siena. Scarcely do we pass beyond the rose-hung walls which encircle the fortifications, than we are in an upland desert, piteously bleak in winter, but most lovely when spring has come to clothe it. The volcanic nature of the soil in these parts gives a softer tint than usual to the colouring. The miles upon miles of open grey-green country, treeless, hedgeless, houseless, swoop towards one another with the strangest sinuosities and rifts and knobs of volcanic earth, till at last they sink in faint mists only to rise again in pink and blue distances, so far off, so pale and aërial, that they can scarcely be distinguished from the atmosphere itself. Only here and there a lonely convent with a few black cypress-spires clustered round it, or a solitary cross which the peasants choose as their mid-day resting-place, cuts the pellucid sky. Here, in these great uplands, where all is so immense, the very sky itself seems more full of space than elsewhere : it is not the deep blue of the south, but so soft and aërial, that it looks as if it were indeed the very heaven itself, only very far away.

As we cross the little river Arbia, we may recall the great *Battle of Monte Aperto* which was fought upon its banks (Sept. 4, 1260,) and which nearly brought about the destruction of Florence. Upon the death of the emperor Frederick II., the Guelphs, or popular party, gained the ascendancy in Florence, and the Ghibellines, or aristocratic faction, flying from the city, took refuge at Siena. Hence their chief captain, Farinata degli Uberti, sent to ask assistance from Manfred, King of Sicily, who, unwilling to part with any large body of men, only sent him a hundred men-at-arms. It was all that Farinata needed. He so contrived that, in a skirmish outside the Porta Camollia, the royal troop should be surrounded and the royal standard taken, when it was carried to Florence, dragged in the mud and torn to pieces by the people: then Farinata called upon Manfred to avenge his own dishonour, and 2000 men were sent to him.

Meanwhile, Farinata, in order to beguile his enemies into his hands, feigned that he wished to enter into friendly negociations with the Anziani, the governing body at Florence. The Sienese, he said, were discontented with their government, and the Florentine emigrants were also dissatisfied and were willing to repurchase the favour of their fellow citizens by delivering up the Porta S. Vito at Siena to the Florentines, but for this it was necessary that Florence should send a powerful army along the banks of the Arbia, as if it were marching to the assistance of the fortress of Monte Alcino, which was being besieged by Siena.

The Florentines fell into the trap. A vast army of three thousand horse and thirty thousand foot was sent into the

Sienese territory as far as Monte Aperto, five miles from Siena, on the opposite bank of the Arbia. Here the Anziani waited with anxiety for the Porta S. Vito to be given up. Suddenly it was opened, and the cavalry of Manfred, followed by the Florentine emigrants, and the greater part of the army of Siena, dashed forth upon the Guelphs.

The Florentines trusted at first in their numbers and fought desperately, but when the remainder of the Sienese army, having made the circuit of Monte Aperto, fell upon them from behind, the cavalry were stricken with panic and fled. The infantry continued to fight desperately around the sacred *Carroccio*, a gilt car, drawn by eight oxen with red trappings, supporting the standard of Florence, and the bell of La Martinella, which sounded without ceasing, as the war-cry of the republic, one after another taking it in hand as the ringers were mown down. Here was the centre of the great massacre—

> — "La strazia e'l grande soempio
> Che fece l'Arbia colorata in rosso."
>
> *Dante, Inf.* x.

10,000 men of the Guelph army fell upon the field of battle, of whom 2500 were Florentines, the rest from their allied cities; and the carroccio was taken. It was after this great defeat that the total destruction of Florence was nearly decided upon, and that the city was only saved by the Coriolanus-like speech of Farinata degli Uberti, the son pleading in behalf of his mother, the victor for the vanquished. (See ch. liv.)

After descending to *Montenone* with its old castle and pine, we reach, sixteen miles from Siena, the machicolated walls

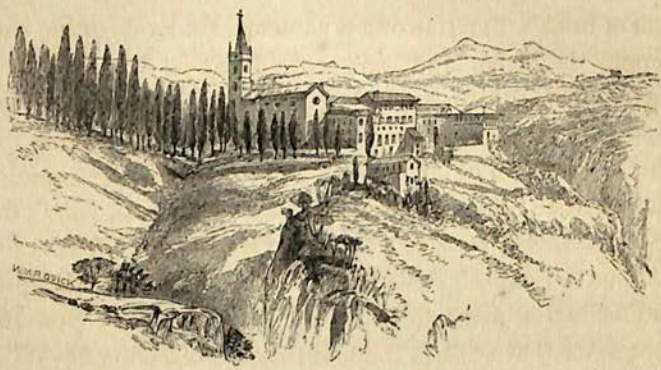
and fine old gate of *Buonconvento*, where during his march against Robert of Sicily, the head of the Guelph party, the Emperor Henry VII. died, August 24, 1313, of a fever which he had taken during the siege of Brescia. But his death has been frequently attributed to poison, which it was pretended that a Dominican monk had mingled with the Sacred Host in administering the Sacrament.

Hence a steep ascent leads to Monte Oliveto through a barren desert. The convent was founded early in the fourteenth century by Bernardo Tolomei, who was born of a noble Sienese family in 1272, and was a distinguished professor of law in the university of Siena. While proudly expounding a metaphysical question from his professorial chair, he was stricken with blindness. His sight was afterwards restored, but, in the spirit of the age, he accepted the warning of the insufficiency of human distinction, on which he delivered a final lecture, so moving and eloquent, that when he retired as a hermit to the Val d' Acona, a farm of the Tolomei family, to which he gave the name of the Mount of Olives, a multitude of his pupils accompanied him. To these he assigned a white habit, enjoining them to follow the rule of S. Benedict, and the order was confirmed by Pope John XXII, as the "Olivetani," or "Congregation of the Blessed Virgin of Monte Oliveto." These monks obtained great favour by their devotion to the people of Siena during the plague, in which the founder himself perished in his 76th year, in 1348. He was beatified by Innocent VII. There have been eighty monasteries of the Olivetan order in Italy and Sicily, but it has never penetrated beyond the Alps.

Æneas Sylvius, afterwards Pius II., describes the approach to the convent much as it is now, and pictures how "his

horse's hoofs sink deep into the earth and he can with great difficulty pull them out again. The rains have channelled deep ditches on either side, leaving only narrow paths, which you can keep with great difficulty; and, if you leave them ever so little, down you roll."

The volcanic clefts in the soil necessitate long détours, but the convent, with its mass of red buildings, is visible from a great distance, cresting the high hill of chalk and



Monte Oliveto.

tufa, "shaped like a chestnut leaf." At about half a mile from the gates a narrow ridge is crossed, forming a sort of natural bridge between two precipices. Here the scene changes. Out of the desert we enter an oasis. The immense depths below the monastic buildings are covered with rich banks of wood: the road is fringed with cypresses and with the ancient olive-trees which gave the place its name. Here again the description of Æneas Sylvius would suit the present time.

"Here are figs and almonds, and many kinds of pears and apples, and groves of cypresses in which you may take the air pleasantly in

summer. Vineyards too, and walks in the shade of vine-leaves; and vegetable gardens, and pools for washing, and a perennial spring, and tanks, and wells; and groves of oak and juniper growing upon the very rock itself. And a number of walks, wide enough for two abreast, wind about or cut across the hill, with borders of vines, or rose-trees, or rosemary on either side. Pleasaunces delightful for the monks, more delightful still for those, who, having seen, are free to go elsewhere."

There is a grand machicolated gateway with huge terra-cotta statues of the Virgin and Child on the exterior, and of S. Benedict within. The church and monastery, entirely built of brick with terra-cotta ornaments, are by Agostino and Agnolo da Siena, and were considered so beautiful that popular legend has ascribed them to angels. The great cloister is covered with precious frescoes representing the whole history of S. Benedict. All those on the entrance wall and one other picture are by *Luca Signorelli*, 1497; the rest by *Sodoma*, 1505. All deserve study. The frescoes of Sodoma are entirely devoted to expressing the whole spirit and feeling of monastic life. Perhaps the most powerful figures are (left wall) in the first frescoes of Sodoma:—

1. Monks at dinner.
2. Monks asleep.
3. A group of singing priests.

At the end of this wall a replica of the Christ bound, at Siena.

In the first fresco of the next wall some most beautiful figures riding, and a child with a dog.

In the next picture, Sodoma himself introduced standing, in an embroidered cloak.

In the frescoes of Luca Signorelli, other figures, not monastic, are introduced; and the costumes, especially the young men in parti-coloured hose, are very curious.

"In these frescoes from the life of S. Benedict is scope enough for freedom, for variety, for the energetic representation of life and incident. Signorelli revels in it. He plans the perspective of his landscape so as

to give room, in the rear of the main subject which fills the foreground of each compartment, for other animated subjects which serve as preface or sequel to it. Often these distant episodes are brilliant little compositions in themselves, always they enter in the liveliest way into the spirit of the story, its simple thaumaturgy and childish materialism. Brown imps and blue fly away with the wicked monk's soul. The old enemy sits visibly on the stone they cannot move, or swaggers fiercely with his crowbar in the act to overthrow the wall that is to kill the young disciple. Draperies whirl and bodies slant with speed as monk and cook and scullion run to and fro with pitchers to extinguish the phantom fire. Where the truant monks eat out of bounds, a lad keeping watch at the door against an alarm, the women who are waiting or move up and down a staircase in the rear, are figures of admirable spirit and reality; and a little corner is kept in the distance to show how submissively the truants plump down on their unlucky knees when they get home and know they are found out. The pilgrim and his tempter hobnob across a wooden table in a grassy place with a most animated air. Totila's men in outlandish armour go to and fro before their tents in the distance, or ride fiercely, driving before them a troop of bound and cringing captives. So much for the quality of the background and accessory scenes, where they are not too much defaced for study—and the earlier pictures of the series are both slighter and more injured than the later. In the foreground, the Saint and his companions perpetually group into noble masses of heavy white drapery, for they are represented, not in the black gown proper to the original order of the Benedictines, but in the white gown which had been assumed by this reformed branch of the order. Bald or white-headed, shaven or bearded, young or old, their heads are individual studies, not of sanctity or austerity or adoration, but of bronzed and weather-beaten strength; and as such are studies wrought out and modelled with extraordinary power. Where the Saint preaches to the pagan inhabitants of Monte Casino, we see at last what the painter cares more about even than groups of bronzed and goodly monks in their white robes. His figures are people of splendid apparel and fair countenances and majestic bearing, in whom he has taken extreme delight. But if you want to realize to the full how the spirit of the time worked in Signorelli, how he represents the Renaissance in its love of physical energy and life, stop at the last two subjects, which are much better preserved as well as more characteristic than the rest. Totila in one, Rizzo his chief captain in the other, leads the van of a long array of mounted and dismounted knights and pages and men-at-arms. Here is occasion for the lust of the flesh and the lust of the eye and the pride of life. Each retinue is nothing but a company of portraits—portraits of such beautiful and fiery and reckless

human beings as in the cities round about were wont to make the air at sundown ring with revelry, and before dawn with the clash of deadly brawl or treason deadlier still. Tall, lithe, athletic, high-bred, compact of flesh like steel, Signorelli has drawn them as the frames of men were never drawn before. The close-fitting fashions of the time, hose and jackets all variegated with flaming and fantastic patterns in white and blue and scarlet, are no disguise of the supple limbs and tense sinews, no veil of the bodies so terrible and perfect. Such apparel only adds to the wearer some blazonry the more of audacity and defiance. Defiant or merely disdainful with that physical disdain of strength and untamed blood, the young men stand among their elders with one hand on sword-hilt or hip, the beautiful head with its careless look and rippling gold hair set haughtily on the springy neck, the whole fierce and radiant animal alert for pleasure or for blood. Now, then, you understand what features and figures Signorelli took to most naturally—knowing what these lawless young lords were like in their lives, and seeing here how he felt their beauty and represented it, you cease to wonder if the angels in his altar-pieces have seemed to you over-bold and over-strong, and if you have thought gestures of humbleness and piety out of keeping with those warrior profiles, those unabashed brows and backward-rolling yellow locks."—*S. C.*

CHAPTER LVII.

SAN GIMIGNANO.

(A small carriage (*legnetto*) from Poggibonsi to S. Gimignano costs 3 frs. The Albergo delle Due Piazze is clean and not unendurable to those who do not mind roughing it: very low charges.)

S. GIMIGNANO is a perfect sanctuary of mediæval art, and one which no traveller should fail to visit. It may be seen in the day from Siena, or it may be taken on the way to Volterra, but artists will wish to give some time to the place itself.

It is a pleasant drive of about seven miles from Poggibonsi. Long before reaching S. Gimignano its strange group of thirteen tall mediæval towers comes in sight, like a set of nine-pins on the hill-top. Once, it is said, there were 76, all resulting from the ambition of every noble family to have a taller tower than its neighbour. Surrounding the miniature piazza alone, are seven of these towers. An old proverb says :—

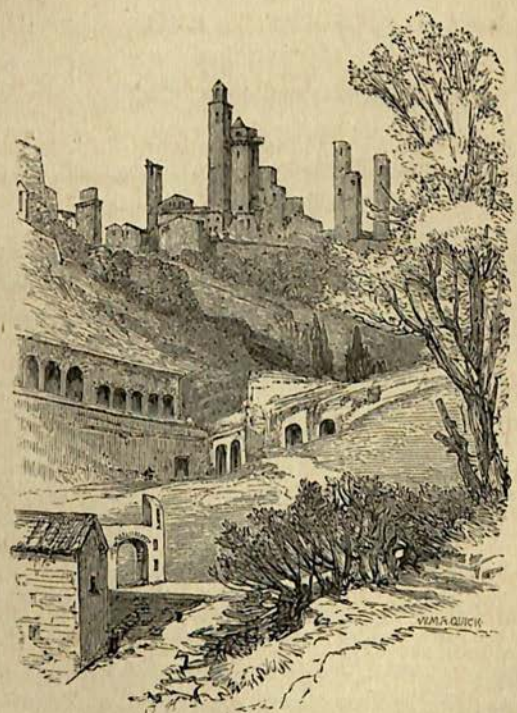
> "San Gimignano delle belle torri e delle belle campane,
> Gli uomini brutti, e le donne befane."

In the principal piazza, stands, with a pitiful west front, the fine *Church of La Collegiata*—a Latin cross, the whole of its walls being covered with frescoes of the 14th century.

Western Wall. Benozzo Gozzoli. The Martyrdom of S. Sebastian.

Over the two first arches of nave. Taddeo Bartolo (son of Bartolo da Fredi). *Right*, Paradise. *Left*, Hell.

Right aisle. Barna di Siena, finished after his death by his pupil *Giovanni d'Asciano.* The whole of the Life of Christ in three rows of pictures, beginning with the Annunciation in the lunette close to the entrance, and ending in the great Crucifixion, which occupies the entire height of the wall.



S. Gimignano.

On the *Right* is the beautiful *Chapel of S. Fina*, 1488, excessively rich in colour, with swinging lamps, a marble screen of 1662, and a lovely altar by *Giulio da Majano.*

Fina de' Ciardi was of noble birth, but dreadfully poor. From childhood she sustained her parents by her work. At length she fell ill, and was confined to her bed by a hopeless spine complaint. In this state of suffering she edified all beholders by her patience, always continued in a serene and happy frame of mind, and as long as it was possible ministered to those poorer than herself by the work of her hands. She lost both her parents, but was faithfully tended by her old nurse Beldia. She believed herself warned in a vision by S. Gregory of her approaching death, and expired March 12, 1253. It is said that at her death all the church bells rang suddenly and flowers bloomed spontaneously around her bed; and that, as she was borne to the grave, she was seen to raise her emaciated hand and bless her aged nurse, who was thereupon relieved from a grievous malady. Otherwise Fina is a singular instance of a poor girl canonized by the Roman catholic church for her faith and patience, without extravagancies of any kind. Her simple story is simply and vividly told in the frescoes in her chapel, by *Domenico Ghirlandajo.* On the right, she is lying in her cottage, with its rude furniture: Beldia in her peasant's dress is watching by her side: on her sick-bed she has the vision of S. Gregory. On the left, is the scene of the Death of Fina, at which the bishop and clergy were present. Figures of Apostles and Prophets by *Sebastiano Mainardi* surround the chapel, and on the vaulting are the Evangelists. A lovely wreath of seraphs encircles the whole chamber. It is "the glorification of feminine patience, fortitude, and charity." *

Choir. Right. Benozzo Gozzoli, 1466. Madonna and Child beween the Baptist with S. Martha, and S. Augustine with the Magdalen.

* Mrs. Jameson.

Pollajuolo, 1483. The Coronation of the Virgin, ordered by Domenico Strambi. Below are SS. Gimignano, Girolamo, and Niccolò di Tolentino, and SS. Fina, Niccolò, and Agostino.

Matteo Rosselli. Madonna with SS. Gimignano, Fina, and others.

Left (opposite S. Fina). *Chapel of the Santissima Concezione.* A door close by this opens into a passage containing the font, and beneath a fresco of the Annunciation of 1482, the old shrine of S. Fina, in which she reposed before Giulio da Majano was employed in her honour. It is inscribed :—

"Virginis ossa latent tumulo, quem suspicis, hospes.
Hæc decus, exemplum, præsidiumque suis.
Nomen Fina fuit, patria hæc, miracula quæris,
Perlege quæ paries, vivaque signa docent."

Left aisle. The wall is entirely covered with frescoes of the history of the Old Testament by *Bartolo di Fredi*, 1356. They have been ill-restored.

The ancient *Palazzo Pubblico* on the left of the Collegiata, has a court with a picturesque staircase and well. On the ground floor are some allegorical frescoes by *Sodoma*. On the upper floor is the old hall where, May 8, 1299, Dante spoke in behalf of the Guelphic cause and triumphed.

The great fresco by *Lippo Memmi*, erected, as the inscription tells, in 1317, when Mino de' Tolomei da Siena was podestà, represents him kneeling before the Madonna in the presence of a number of saints. The hall is now used as a *Gallery* for the pictures brought from suppressed convents. They include :—

2. *Lorenzo de Niccolò.* S. Bartholomew and his story.
3. *Taddeo Bartolo.* Madonna and Child with saints.
6. *Id.* S. Gimignano and his miracles.
10. *Lorenzo di Niccolo Fiorentino.* S. Lorenzo and S. Fina.
11. *Id.* Imaginary miracles of S. Fina.
13. *Filippo Lippo.* The Annunciation.
15. *Guido da Siena.* Madonna.
16. *Fra Paolo da Pistoia.* Madonna and Child with saints.

18. *Pinturicchio*, 1402. Madonna throned in an oval glory of seraphs, with SS. Cristoforo and Niccolò di Bari—a very noble picture, from the closed Convent of Monte Oliveto, half a mile from the town.

Near the gate, at the further end of the town, in a little piazza, is the *Church of S. Agostino*, built 1280—a single nave ending in three chapels—with a clumsy wooden roof, but filled with most precious works of art. On the right of the western entrance is the beautiful shrine by *Benedetto da Majano* (1442—1497) in honour of S. Bartolo. This favourite Tuscan saint was the son of Giovanni and Gentina Buonpedoni and was born in 1299. His parents intended him for a secular life, but, while very young, he ran away and hid himself in the convent of S. Sisto at Pisa. Becoming a priest, he faithfully served for many years in the parishes of Peccioli and Picchena. In his 50th year he fell a victim to the most horrible leprosy, which he endured with an exemplary patience for 20 years, and died in 1375. His story is strangely like that of S. Fina.

"In his youth San Bartolo's gentleness and amiability obtained for him the name of 'Angelo di pace;' and in his old age he was called the Tuscan Job, from the patience with which he bore the loathsome leprosy with which he was afflicted for twenty years. He was buried in S. Agostino, according to his express wish, and after many miracles, said to have been worked at his tomb, was canonized by Pope Alexander VI. In 1488 the commune of S. Gimignano set aside funds for the purpose of building a chapel in his honour, and six years later, commissioned Benedetto da Majano to erect in it a monument to his memory. On the front of the sarcophagus, which is placed over a white marble altar, is a bronze slab, with the inscription 'Ossa Divi Bartoli Gimignianensis, malorum geniorum fugatoris;' on either side of which are sculptured two flying angels, bearing a palm and a crown. Below it, in the 'dossale' of the altar, are three niches containing seated statuettes of Faith, Hope and Charity; and a predella, which is adorned with three simply designed and admirably composed stories

from the life of the saint. In one, while standing upon the steps of an altar with his head reverently bent over a book which he holds in his hands, he casts out a demon from a possessed woman ; in another his feet are washed by a man ; and in the last he lies upon his death-bed. Above the sarcophagus is a roundel, adorned with cherubs' heads, leaves, and flowers, containing an alto-relievo of the Madonna and Child."—*Perkins' Tuscan Sculptors.*

Making the round of the church we see :—

Right. Close to the Shrine of S. Bartolo. Sebastiano Mainardi, 1500. S. Lucia between S. Gimignano (holding the town with its towers) and S. Nicholas of Bari. The pavement in front of the shrine is very good.

1st Altar. Pietro Francesco Presbyter Fiorentino, 1494. Virgin and Child throned between SS. Stephen, Peter, and Bartholomew, and SS. Andrew, Vincent and Laurence. SS. Martin and Augustine kneel in front, and the tiny figure of the donor, Lorenzo Bartolo. In the predella is the Resurrection, with the local saints, Bartolo, Fina, and Catherine of Siena.

Beyond the door. Giotto ? Christ buffeted. The whole story is indicated, the buffeting hands, the spitting, the ladder, the spear, the sponge, the nails, the seamless coat, the cock, even the pots of ointment for the sepulchre—but all as in the air. Near this are half figures of Bishops in quatrefoils, from a tomb.

2nd Altar (of S. Niccolò of Tolentino.) *Vincenzo Tamagni.* The Virgin and Child adored by saints and floating angels. This votive altar is inscribed 'Precepta patris mei servavi, morbo epidemie nos preserva, MDXXIX." On the pavement is the slab tomb of Giralda, a monk, 1381.

Chapel of S. Guglielmo (right of Choir). *Bartolo di Fredi.* Birth and Death of the Virgin.

The Choir, is entirely covered with frescoes by *Benozzo Gozzoli*, executed for Domenico Strambi. The figures are wonderfully full of power and character, especially the children. The pictures tell the story of S. Augustine, who is distinguished in them all by the same folded head-dress. They begin on the left, the lower row first :—

1. Augustine is sent to school.
2. In school at Carthage.

3. His mother Monica prays for him.
4. He crosses the sea to Italy.
5. He is presented to a distinguished personage.
6. He holds a school in Rome.
7. He rides to Milan.
8 (2nd Row). An attendant removes his spurs; he is presented to S. Ambrose.
9. He listens to the preaching of S. Ambrose, who wears a blue dress; S. Monica prays in the background.
10. He reads the Epistles of S. Paul.
11. He is baptised by S. Ambrose.
12. He becomes a monk.
13. The Death of S. Monica—exquisitely beautiful.
14. (lunette). He is made Bishop of Hippo.
15. He preaches as bishop.
16. His death.

In the vault are the Evangelists, and, on the arch, the Apostles in Medallions.

Chapel. Left of Choir. Vincenzo Tamagni. Birth of the Virgin.

Left. The tomb of Fra Domenico Strambi (who gave frescoes) inscribed 'Domenicus Doctor Parisinus, 1488.' Above, by *Sebastiano Mainardi*, S. Gimignano teaching his three eminent citizens—Matteo Lupi, the poet; Domenico Mainardi, the canonist (1375—1422, called "Il Gimignano"); and Nelli Nelli, the lawyer.

Left (returning) 1st Altar. Lippo Memmi. Madonna della Grazie.

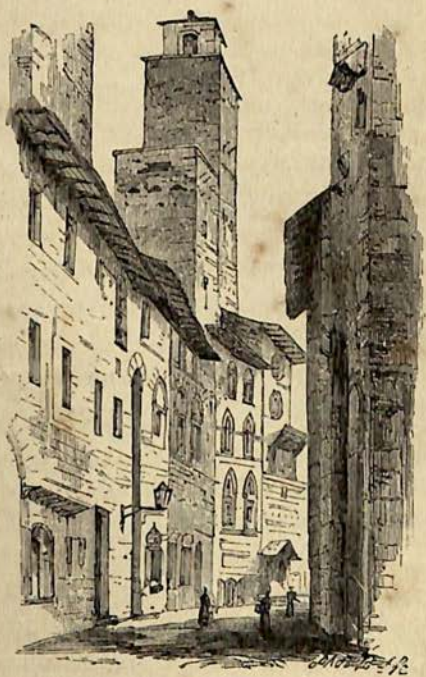
The marble *Pulpit* of 1524 is of admirable design. Above it is a Crucifixion by *Vincenzo Tamagni.*

2nd Altar. Benozzo Gozzoli. S. Sebastian. He is represented (a gigantic figure) interceding for the inhabitants of S. Gimignano, who are taking shelter at his feet. Some of the faces, evidently portraits, are most powerful, the children quite lovely. Around the head of the saint float the most exquisite angels, bearing his prayers to Christ and the Virgin, as they kneel in the clouds before the Almighty, who appears, borne on the wings of seraphs.

3rd Altar. Vincenzo Tamagni. SS. Mary Magdalen and Monica kneel, the Virgin and S. John stand by the cross, around which angels are floating. The figure which once hung here is removed.

The streets of S. Gimignano are full of gothic windows and fragments of carving, and there are decaying shrines

full of colour and beauty. Perhaps the best view of the town is obtained by descending to the right, half way between the two principal gates, and going down into the valley, where some gothic conduits with arches picturesquely follow the lines of the hill.



At S. Gimignano.

A good road leads in about five hours through a very hilly country (a legnetto costs 20 frs.) from S. Gimignano to Volterra. About five miles off this road is the extraordinary *Sanctuary of S. Vivaldo*, which no one who stays at S. Gimignano should fail to visit, both because of

its natural beauty, and because it contains the important works of *Guercio del Gambasso* (the Squint-eyed), the master of Luca della Robbia and the founder of that peculiar school.

The road to the Sanctuary turns off from the high-road at the hamlet of *Il Castagno* which recalls, by its name, the story of S. Vivaldo, a friend of S. Bartolo, who became a hermit, and lived in a hollow chestnut, in which he was found dead in 1300. The *Monastery of S. Vivaldo*, once of great importance, has been suppressed under circumstances of excessive cruelty, though its monks were greatly beloved and respected. The Sanctuary however is still the resort of an enormous pilgrimage on the festa of the Ascension. Besides the principal church, there are twenty chapels scattered about in woods of ilex and pine, and approached by tiny paths and staircases. They all contain groups illustrative of the Life and Passion of Christ, some of great beauty in art, many of ruder workmanship. It is known that Guercio del Gambasso was long employed here, but it is not known which groups may with certainty be attributed to him.

The atrium of the Monastic Church encloses huge figures of SS. Leo, Antonio, and Roch. The *Church* contains a beautiful Nativity, in which the figures are fully coloured; a saint kneeling near the head of the Child holds a cross. The chapels in the wood are not arranged according to the order of gospel events, but have been built in groups and altered at different periods. We see—

1. *The Incredulity of S. Thomas.* The Apostles are full of expression—surprise, adoration, enquiry, response. The *Cena* and the *Lavanda*—less good, but the perspective wonderful, and Judas full of expression.

2. *The Pentecost.* The Madonna (raised) kneels in the midst of the Apostles.

3. *The Tribunal of Pilate*, assisted by figures in fresco introduced behind. *The Buffeting and Mocking*, and, in a dark cell, *The Imprisonment.*

4. *S. James.* A fine solitary figure standing in a mountain landscape, the trees and rocks raised in the terra-cotta.

5. *The Sepulchre.* The Magdalen and S. Helena wait in the antechamber. Hence, crawling through a hole, you find a grave with a figure wrapped in a shroud. This is drawn off and discloses the figure of the Saviour.

6. *Christ and the Magdalen*—life-size.

7. *The Crucifixion.* Christ and the thieves are in terra-cotta, the rest is painted on the wall. In a lower compartment of this chapel are the Maries.

8. *The Story of Veronica.*

9. *The Way to Calvary*—in all these the figure of the Saviour is very inferior.

10. *The Swoon of the Virgin*—smaller, but perhaps the finest of the whole series.

11. *The Flagellation and Crowning with Thorns.*

13 & 14. *The Condemnation.* The crowd are on one side in a separate chapel. The company of figures who demand Barabbas standing in the narrow chapel, with doors wide open to the wood, have a very strange effect.

15. *The Procession to Calvary.* An immense subject strikingly represented—the thieves, Christ, Simon helping him, the centurion on horseback, &c.

16. *The Supper in the Pharisee's house*—Mary anoints the feet of the Saviour.

17. *The Flight into Egypt.*

18. *The Annunciation.*

19. *The Condemnation by Caiaphas*—his figure is very fine.

20. *The Ascension*—in a chapel beautifully placed at the end of the wood.

CHAPTER LVIII.

MONTEPULCIANO, PIENZA, AND CHIUSI.

(A very interesting excursion may be made in one long day from Siena to the two first of these towns, returning at night, but if Chiusi is added it will be necessary to sleep there. The station of Montepulciano is seven miles from the town. At certain times a public carriage meets the train, one and a half franc *per posta*, but this is not in the least to be depended upon. In this case a *baroccino* may be obtained at the village of *La Badia*, one mile distant, and it is significant of the economy of living in these parts, that the price asked for the whole day's excursion of thirty miles, is six francs.

The *Albergo del Marzocco* at Montepulciano is a very tolerable and clean country inn, with very reasonable charges. Travellers must sleep there if they intend to visit S. Quirico as well as Pienza. There is no inn at Pienza.)

It is about two and a half hours by rail from Siena to Montepulciano (7 frs. 50 c.; 5 frs. 10 c.; 3 frs. 55 c.).

THERE are lovely views of Siena from the railway, up the different gorges. We pass through a strange country of riven and rifted earth to :—

33 kil. *Asciano Stat.* In the churches of the town are several good pictures.

52 kil. *Lucignano Stat.* Here, outside the gate, is the *Church of La Madonna della Quercia*, built by *Antonio San Gallo.*

58 kil. *Sinalunga Stat.* In the principal church are pictures by *Sodoma* and *Facchia.*

70 kil. *Salarco Stat.* or *Montepulciano.* A winding road ascends to the town, with beautiful views towards the lake of Thrasymene. In front of the gate stands the *Church* and the deserted *Convent of S. Agnese di Montepulciano*, a Dominican nun, who on account of her mental powers as well as her spiritual virtues was elected abbess at the age of fifteen, and died here in 1317. The pilgrimage of S. Catherina of Siena to her shrine, on which occasion two of her nieces took the veil, is the subject of a fine picture by *Pacchiarotti.*

Montepulciano is an entirely mediæval city, though it is supposed to occupy an Etruscan site. It is one of the cleanest and handsomest of the completely hill-set towns. Its broad streets are well paved and contain many old palaces. In one of them, on the left of the ascent, a number of ancient fragments are inserted. At the top of all is the piazza, with the unfinished Cathedral, the handsome machicolated Palazzo Pubblico, another old palace, and a well.

The *Cathedral* contains (over the west door) a great Madonna by *Bartolo de Sicna*, 1401. On the right is the tomb of Bishop "Francisco de Piendaberis;" on the left, that of Bartolomeo Aragazzi, 1427, the secretary of Martin V., who commissioned Donatello and Michelozzi to make his monument. This, a grand figure in a cowl, is only part of the original monument, which was pulled down and never properly restored when the church was rebuilt. Two bas-reliefs of Donatello against the pillars of the nave were taken from it, and part of the base is now the High-Altar.

"Bruni tells us that while journeying in the district of Arezzo he fell

in with the Aragazzi monument on its way to Montepulciano, the heavy load had stuck fast in the mud, from which all the efforts of the panting oxen could not liberate it. In despair one of the drivers (stopping to wipe the sweat from his brow) gave utterance to his feelings by exclaiming that he hoped the gods would damn all poets past and future. Interested as a man of letters to know the cause of his anger, Bruni asked him why he hated poets; to which the countryman replied, that a foolish and puffed-up man, lately deceased at Rome, had ordered that this marble monument should be erected to his memory in his native town, adding that people called him a poet, but that he had never heard him spoken of as such during his lifetime."—*Perkins' Tuscan Sculptors.*

From the Fortress (Castellum Politianum) behind the cathedral, the view is quite glorious, over the lakes of Montepulciano and Chiusi and the long expanse of Thrasymene to the delicate mountains around Perugia.

Passing through the town-gate near this, we see, half-way down the hill, the graceful *Church of La Madonna di S. Biagio*, erected in 1548 by *Antonio di San Gallo*, and his best work. It is a Greek cross with singularly short transepts, and, standing on a little green platform rising out of the valley, built of rich yellow-grey stone, its appearance has a remarkable charm. The Madonna in whose honour this shrine is erected, is reported to have brought a whole herd of cattle to their knees by the attractive manner in which she winked her eyes.

Montepulciano was the birth-place of Cardinal Bellarmine and of the poet Angelo Cini (1454) the friend of Lorenzo dei Medici, who hence received his name of Politian. The lower slopes of the hill are covered with vineyards producing the famous wine of Montepulciano—

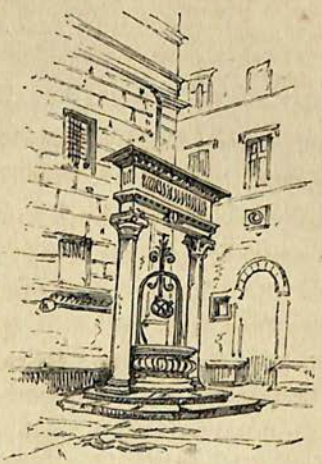
"d'ogni vino è il re."—*Redi.*

It is a drive of about two hours, chiefly through oak woods, to *Pienza.* The little town crests a hill, backed by the beautiful rosy snow-capped heights of *Santa Fiora*, the richest mountain in Italy from the chestnut-forests with which it is clothed, and the bread—*pan di legno*—which they produce.

The famous Pope Æneas Sylvius, Pius II., was born in 1405 in a *podere* which still exists on the lower slope of the hill, and when he acceded to power maintained the greatest affection for his native place, and crowned the summit (formerly called Corsinianoum) above his home with a city to be called after his name, and to be filled with the most beautiful works of the Renaissance architecture which was then at its zenith. As the Pope left it, so the little town remains, neither larger nor smaller. A third of it is occupied by the vast and magnificent *Palazzo Piccolomini*, built round a quadrangular cloistered court. The bedroom of the Pope has a richly-carved chimney-piece, and retains his curious old bed with its gilt pillars, and his fresco portrait over the door. From the beautiful open loggia on one side of the palace there is a magnificent view over hill and valley, the most conspicuous features being Santa Fiora and the quaint volcanic mountain-knoll of *Radicofani*, where the robber-knight Ghino di Tacco seized the abbot of Cluny, and where the Comte de Fersen saw his famous ghost.

Close to the Palazzo Piccolomini is an old well-fountain. One side of the piazza is occupied by the *Palazzo Municipale*, with a high tower, on the other is the *Cathedral*, consecrated in 1462 by Cardinal d'Estouteville. The interior, of black and white marble, is very simple and stately. Behind the high-altar is the throne of Æneas Sylvius, and

oak stalls and a grand lectern and choir-books of his time. The sacristy contains portraits of the two Piccolomini popes, and a gold cross, a coral cross, and other relics given by



Well of Pius II., Pienza.

Pius II. There are three good pictures in the church by *Sano di Pietro*,—the best, a Madonna with lovely floating angels; on one side SS. Pius I. and Lucia, on the other S. Calixtus and another female saint. The subterranean church, supported by heavy piers, and entered from the outside, is used as the *Baptistery*.

On the right, a few miles from Pienza, a hill is crested by the town of *San Quirico*, which is worth visiting on account of its beautiful Romanesque church, which is known to have existed as early as 1029, but must have been altered and received additional ornaments at many and various times. Its three portals are exceedingly rich and beautiful. Two are at the sides; one bears the date 1299, the other is

supported by figures of saints resting on lions. The third and most richly ornamented porch is at the west end of the church, and has its outside pillars banded together on either side and resting on lions.

Half hour more of rail brings us from Montepulciano to Chiusi (3 frs. 15 c. ; 2 frs. 75 c. : 1 fr. 85 c.).

After leaving the station of Salarco, the train passes between two little lakes, the *Lago di Montepulciano* on the right, and on the left the *Lago di Chiusi*, which the podesta of the town used annually to espouse with a ring, as the Doge of Venice did the Adriatic. A few miles to the right is the town of *Chianciano*, from which it is seven miles to *Sarteano*, which contains several good collections of Etruscan antiquities discovered in the neighbourhood. Another local collection is preserved in the neighbouring town of *Cetona*, six miles from Chiusi.

90 kil. *Chiusi.* Inn, *Leone d'Oro.* Carriage from station, 1 fr. each place.

Chiusi represents the ancient Camars or Clusium, one of the twelve towns of the Etruscan confederation, and the royal city of Porsena, the ally of the Tarquins against Rome. In B.C. 391 it drew down the destruction of Rome by the Gauls, by inducing the Romans to interfere for their protection. It is not known when it fell under the Roman yoke, and it has never since risen to distinction, though it has never ceased to be inhabited, and has from very early times been the site of a bishopric. Dante speaks of it as greatly decayed in his time.

There are few Etruscan remains in the town itself, except some fragments of walls near the cathedral, and several

private collections of objects found in the tombs, the best of them being the *Museo Casuccini.* The greater part of the pottery is black and of the earliest and coarsest period of Etruscan art.

The *Tombs* of Chiusi must be visited on foot or on horseback. They are not in one place as at Cervetri and Corneto, but often miles apart and difficult of access. Each has its own custode, who must be sent beforehand with the keys from Chiusi, so that the visit is both tiresome and expensive. The most important point is that called the *Poggio Gajella*, about three miles N.N.E. of the town. It is a tumulus, containing a number of tombs arranged in groups on three terraces one above the other and intersected by labyrinthine passages of unknown intention. It has generally been supposed that this is the ruin of the only Etruscan tomb described by a classical author—that of Lars Porsenna described by Varro as so colossal and magnificent, that Niebuhr says "such a building was absolutely impossible and belongs to the Arabian Nights." All traces of this edifice had certainly disappeared in the time of Pliny.*

The most accessible tomb near Chiusi is the *Deposito del Colle Casuccini*, discovered 1833, about one mile S.E. of the town. It is entered by a level passage cut in the slope, and has folding doors formed by slabs of travertine still working on their original hinges. Of its three chambers, two are decorated with paintings of funereal banquets, races, and games. All the figures are in profile and are males. Three miles from this tomb, on the opposite side of Chiusi, is the *Deposito dei Dei* which contains similar paintings in a

* xxxvi. 19, 3. 4.

worse state of preservation, and, near this, the *Deposito delle Monache* which retains its two sarcophagi (one bearing a figure) and eight cinerary urns of alabaster and travertine, some of them decorated with paintings.

The *Val di Chiana* once one of the most pestilential, is now, owing to the self-sacrificing energy of Count Fossombroni of Arezzo, one of the most fertile districts of Italy.*

(Seven miles from Chiusi, on a breezy height, is the town of *Citta del Pieve*, where Pietro Perugino was born in 1446. In the *Oratorium dei Disciplinati*, is one of his grandest pictures, an Adoration of the Magi, containing about thirty life-size figures. In the *Cathedral* is a Madonna with SS. Peter, Paul, Gervasius and Protasius, of 1514; and in *S. Agostino*, S. Antonio Abate, with SS. Paul and Macarius, of 1514.)

The railway (4 frs. 30 c.: 2 frs. 90 c.: 2 frs. 5 c.) continues by Ficulle to 130 kil. *Orvieto.* (Inns, *Belle Arti*, *Aquila Nera*, both good). *Omnibus* from the station to the town.

For Orvieto see "Days near Rome" vol. ii. Visit the matchless cathedral, with its sculptured front by Niccolò and Giovanni da Pisa, &c., and the grand frescoes of Fra Angelico and Luca Signorelli, observing especially those of the Preaching of Antichrist and the Resurrection at the Last Day. Also see the curious well called *Pozzo di San Patrizio* and the tomb by Arnolfo to Cardinal de Braye in S. Domenico, and ascend the opposite hill in the direction of Bolsena for the sake of the noble view of the town on its rock-girdled platform.

* The new railway from Chiusi to Cortona will enable the traveller to visit Siena Montepulciano, Chiusi, Thrasymene, Cortona, and Arezzo, in the circuit of a pleasant week's "outing" from Florence.

CHAPTER LIX.

AREZZO.

(Inns, *Vittoria*, good. *Inghilterra*, opposite:—both in the Via Cavour.

Carriages to or from the station, 1 fr.)

(THE railway from Florence to Arezzo (9 frs. 60 c.: 6 frs. 55 c.: 4 frs. 55 c.) leads through the valleys of the Chiana and the Upper Arno; the latter celebrated for its fossil remains. It passes—

S. Giovanni (stat.) the birthplace of Masaccio (Tommaso di Giovanni) 1402, and of Giovanni (Mannozzi) di S. Giovanni, 1590. In the *Church of S. Lorenzo* is a Madonna attributed to Masaccio.)

Arezzo is a charming place with a bright Tuscan aspect, and it will strike travellers coming from the south by the cheerfulness of its broad pavements and the green shutters of its houses. As *Arretium*, one of the twelve cities of the Etruscan confederation, it was celebrated for its vases of red pottery. It was the head-quarters of the Consul Flaminius before the battle of Thrasymene. In the Middle Ages it chiefly held with the Ghibelline party. Among its famous citizens have been Mæcenas; Petrarch; Pietro (Bacci) Aretino 1492; Margaritone 1236; Spinello the artist, 1328, Vasari, and many other distinguished persons.

There are no Etruscan remains in Arezzo except in the Museum, and it is even doubtful whether the existing town occupies the exact site of the old city.

The sights of Arezzo may be well seen in a few hours, but it may also be made head-quarters for excursions to Borgo S. Sepolcro and Cortona.

The Via Cavour, in which the hotels are situated, leads immediately into the Corso. Here, on the right, is the great *Church of S. Maria della Pieve*, founded by Bishop Aribertus between 980 and 1000, but chiefly built in 1216 by the native architect *Marchionne.*

"Towards the end of the twelfth, or beginning of the thirteenth century, the taste for extravagant or capricious ornament in architectural sculpture showed itself in the façade of the Pieve or parochial church of Arezzo, which was built by Marchionne, a native artist. It has three rows of columns, one above the other, bound together in groups of two, three, and four, varying in size, shape and length, twisted like vines, or fashioned into human forms, based upon extravagantly conceived animals, and covered with capitals fantastically ornamented." —*Perkins' Tuscan Sculptors.*

The *Interior* has three aisles separated by tall pillars with richly sculptured Corinthian capitals. It is very simple and severe, and was restored 1874—75. At the *High Altar* is a S. George by *Vasari.*

Opposite the church, beyond the entrance of the Via degli Albergotti, is the *Palazzo Pubblico*, of 1332, covered with arms of Podestàs, a perfect museum of local heraldry.

A little beyond this, on the left, at the entrance of the Via del Orte, is the *Birthplace of Petrarch* (July 20, 1304) whose father had been keeper of the archives to the Signoria of Florence, and was sent into exile with Dante.

Here is the entrance of the truly charming public walk,

planted with elms, and reaching to the walls, over which there is a beautiful view of the surrounding country. In No. 12 of the Via Ricasoli, which runs below the gardens, the poet Antonio Guadagnoli was born. On the edge of the stone platform opposite is a statue of Ferdinand I. by *Giovanni da Bologna*, 1595.

Adjoining the public walks is the gothic *Cathedral*, built of yellow stone, with an octangular campanile. It was begun in 1277. The west front is unfinished, and its statues are rude and broken. On the south is a very fine door with a high gothic canopy, but the crumbling nature of the stone has done much to annihilate its sculpture.

The *Interior* is most beautiful. The roof is richly coloured, and the long lines of intensely tall pillars end in an apse with long lancet windows filled by brilliant stained glass, which, as well as that in the side windows, is due to the Dominican monk, William of Marseilles, 1530. The simplicity of the lines is seldom broken and only by objects of the rarest beauty.

Right. *Tomb of Gregory X.*, 1276, by *Margaritone*, and further on, a sarcophagus containing the remains of Arretine saints collected by Bishop Albergotti. Above, is a fresco of the Crucifixion with saints.

High Altar. The magnificent *Shrine of S. Donato* made, 1264, for Bishop Ubertini, by *Giovanni Pisano.*

"During the persecution of the Christians under Julian the Apostate, S. Donato fled from Rome to Arezzo, of which he became bishop and after his death patron saint. As he stood one day, according to the legend, before the altar, with a sacramental cup in his hand, some rude Pagans attacked him and shattered it to fragments, which he miraculously reunited, without losing a drop of its contents. Transported with fury at this sight, the aggressors seized the unoffending prelate, and hurried him away to death. The Gothic shrine which Giovanni Pisano designed and sculptured in honour of this martyr is oblong in shape, and richly adorned with statuettes, leaves, arabesques, intaglios, enamels, and bas-reliefs. Above the altar, which occupies

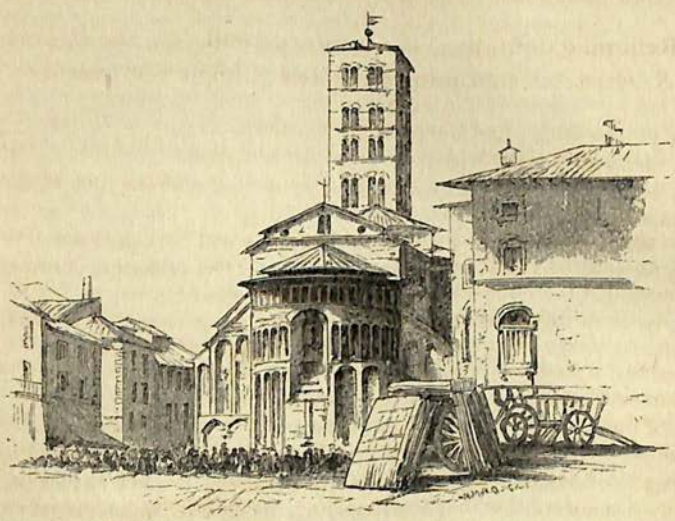
the front of the shrine, and beneath a canopy supported by angels, sits the Madonna smiling tenderly upon the Infant Saviour, whose head rests upon her shoulder. On either side of this really pleasing group are statuettes of SS. Donato and Gregory, and in the gable above, three reliefs representing the Marriage of the Virgin, the Annunciation, and the Assumption. The most striking amongst the numerous bas-reliefs with which the three other sides of the shrine are covered, is that in which the saint's body lies stretched upon a funeral couch, surrounded by his devoted and deeply grieving followers, one of whom leans over to lift the lifeless hand so often raised in blessing or in prayer, while the rest are kneeling in supplication. Around the top of the shrine runs a row of Gothic arches (filled in with half figures of apostles and prophets) which are invaluable as giving an air of lightness to the massive structure. This superb work of art, including enamels, some silver bas-reliefs, and jewels hung around the Madonna's neck, cost no less than 30,000 florins."—*Perkins' Tuscan Sculptors.*

"*Left of High Altar.* The splendid tomb, by *Agostino di Giovanni* and *Agnolo di Ventura*, of Guido Tarlati, the military prince-bishop of Arezzo, who when deposed and excommunicated, placed the iron crown of Lombardy on the head of the Emperor Louis of Bavaria in Milan cathedral, May 30, 1327, but having afterwards lost the Emperor's favour, declared him excommunicated and became himself reconciled to the Church. The monument is dated 1330 and signed.

"The history of a prelate who, leaving mass and mitre, often donned the helmet, and led his troops in person to the battle-field, offered a rich series of subjects for sculptural treatment. Adopting the Pisan type, the sculptors placed the sarcophagus, with its recumbent effigy exposed to view by curtain-drawing angels, under a lofty gothic canopy, and with novel effect disposed below it sixteen bas-reliefs, in which they represented the sieges and battles of Bishop Tarlati, with much spirit and action. Though rudely sculptured, many of these are extremely well composed, and show feeling and power of expression. For instance, in that inscribed Caprena, there is an excellent group of knights on horseback entering a walled city, and in that which represents Tarlati's death, the figures of the attendants, one of whom throws out his arms in grief, while another tears his hair in despair, are dramatically conceived. The Giottesque treatment visible throughout is proof of the influence of Giotto upon these artists, though it does not warrant Vasari's statement that he designed them."—*Perkins' Tuscan Sculptors.*

Returning to S. Maria della Pieve, behind the church, is the exceedingly picturesque *Piazza Grande*, in the centre of

which stands a statue of Ferdinand III. by *Stefano Ricci*. The brown apse of the church with its pillared arcades overhangs a fountain. Beside this is the charming *Palace*



Piazza Grande, Arezzo.

of the Confraternità della Misericordia, dating from the fourteenth century. The lunette over the door contains a Pietà in fresco by *Jacopo di Casentino*, and, above, a relief of the Madonna and Saints by *Niccolo Aretino*. On the first floor is *The Museum*, containing an interesting local collection of fossil bones, ancient inscriptions, 250 precious sixteenth-century majolica vases, and many specimens of the beautiful red ware of Roman Arretium praised by Pliny.*

"It is of very fine clay, of a bright coral hue, adorned with reliefs, rather of flowers than of figures, and bearing the maker's name at the

* xxxv. 46.

bottom of the vase. In form, material, decoration, and style of art, it is so totally unlike the produce of any Etruscan necropolis, that it scarcely needs the Latin inscriptions to mark its origin. Indeed, though it were too much to assert that the Etruscans never formed such a ware, it is clear that all hitherto found is of Roman manufacture."—*Dennis.*

Returning down the Via Cavour, we find, left, the *Church of S. Francesco*, containing a number of important frescoes.

Entrance wall. Last Supper. 14th century.

Right wall. Spinello Aretino. The Annunciation.

Choir, entirely painted by *Piero della Francesca*, with the story of the True Cross.

"When Adam lay in his death-sickness, he sent Seth to Paradise to beg for some of the oil of the tree of mercy. The archangel Michael replied, that the oil of the tree of mercy could not be given to men for the space of six thousand years; but, instead, he gave to Seth a wand, which he was to plant upon the grave of Adam after his death; or, as some say, a seed, which he was to lay under his tongue. And presently Adam died, and Seth fulfilled the commands of the angel.

"From the seed planted upon the grave of Adam, or, as some say, the seed set under his tongue, there grew a goodly tree. And by-and-by King Solomon, seeing its goodliness, bade them cut it down and fashion it for a summer-house they were building him. But the builders could not fit nor fashion it; first, it was too large for its place, then too small; so they threw it aside, and cast it for a bridge across a stream in Solomon's garden. The Queen of Sheba, coming to visit Solomon, was aware in the spirit of the miraculous virtue of this tree, and would not tread upon it, but fell down and worshipped it. And after she was gone, she sent messengers to Solomon, bidding him beware of that tree, for on it should be hanged one with whose death the kingdom of the Jews should pass away. So Solomon caused the tree to be buried deep in the ground. And later, the Jews unaware dug a well in the same place; this was the pool of Bethesda, and not only from the descent of the angel, but from the tree which was at the bottom of the well, the water drew healing virtues. About the time when Christ's ministry drew to an end, the tree of its own accord floated to the surface of the water, and the Jews finding it ready to their hand used it for a cross whereon to crucify Christ. After the Crucifixion it was buried, together with the crosses of the thieves, upon Mount Calvary; and in the time of Hadrian a temple of Venus was built upon the site. Until the time of Constantine, nearly three hundred years after the Crucifixion,

nothing more was seen of the Cross. In the history of Constantine, the visionary cross of his dream was closely but confusedly associated with the actual cross found by his mother. Some say that the dream, in which an angel holding a cross appeared to him, saying, 'In this sign thou shalt conquer,' was dreamed in the night before a great battle against the barbarians on the Danube; some before the battle in which Constantine overthrew his rival Maxentius (A.D. 313) at Saxa Rubra near Rome. However this was, Constantine being converted presently sent his mother Helena to find the True Cross at Jerusalem. When her coming was made known, the Jews wondered wherefore she came; till one Judas said he knew it was to find the Cross, for his grandfather Zaccheus had prophesied this coming to his father Simon Christ, whom they crucified, had been the true God, said Judas, and for Christ's sake they had stoned Stephen, who had been the brother of his father Simon (hence arises the great difficulty of dates). And the Jews warned Judas lest he should confess aught of these things. So when Helena came they denied with one accord that they knew aught of that cross. Thereupon Helena threatened that they should all be buried alive. Then they gave Judas up into her hands; and when he persisted in denying, she caused him to be buried up to his neck in the ground. On the sixth day he confessed, and being drawn out of the ground, led them to the hill of Calvary. Here they dug, and three crosses were presently found. The miracle of raising one dead presently declared which was the True Cross. So Helena caused the temple of Venus to be destroyed, and a church to be built wherein one portion of the True Cross should be preserved: the other part she carried away to Constantinople, and Judas being converted presently became Bishop of Jerusalem under the title of Saint Quiricus. Here ends the story of the discovery (Inventio) of the True Cross. The story of its recovery and carriage in procession (Exaltatio) belongs to a point three hundred years later in the history of the Empire. In the years 620—626, the Emperor Heraclius was hard pressed by the Avars before Constantinople, and by Chrosroes of the great Sassanian house of Persia, who was master of all Syria and Asia Minor, and had carried off to his own capital the portion of the Holy Cross enshrined since the time of Constantine in Jerusalem. Heraclius arose, and the campaigns which for a time retrieved the Empire, and ended in the overthrow and death of Chrosroes, shine out amongst the most memorable flashes of antiquity's expiring heroism. But what legend cares most about is to follow Heraclius as he rescues the True Cross after its fourteen years of durance beyond the Tigris, and carries it back in triumph to Jerusalem. As Heraclius, we are told, came riding in military pomp to the gate of

Jerusalem, with the cross upborne by his soldiers, suddenly the walls closed before him; a voice was heard saying, 'Not thus, but with humility did thy Master bear his cross,' whereupon Heraclius descended to trail the cross upon his own shoulders, bare-headed and unshod; the walls unclosed again, and the procession passed safely in."—S. C.

Left of High Altar. The fine terra-cotta tomb of a member of the Roselli family.

In front of the church is the statue of the patriotic Count Vittorio Fossombrone—"Idraulico, Politico, Economista"—by *Romanelli* of Florence.

A little further down the Via Cavour is *La Badia*, built 1550, with a curious false cupola by *Pozzi*. At the high-altar are pictures by *Vasari*. The first door on the left of the west end of the church leads to the cloister of the convent, in the left corridor of which is the entrance to the *Pinacoteca*, where we may notice—

1st Room.

1. *Margaritone.* Madonna.
2. *Pietro Lorenzetti.* Madonna between SS. John Baptist, Matthew, John, and Donato—from the Church of the Pieve.
3. *Pecori d'Arezzo.* Madonna della Misericordia.
4. *Lorentino a'Andrea d'Arezzo.* Madonna with SS. Gaudenzio and Columato.
5. *Parri Spinello.* Madonna del Mantello.
6. *Lorentino d'Andrea.* S. Columato.
7. *Id.* S. Gaudenzio.

13. *Bicci di Lorenzo.* Madonna del Mantello.

4th Room.

1. *Vasari.* Portrait of Cardinal Accolti.
2. *Id.* S. Roch.
3. *Rosso Fiorentino.* The Bearing of the Cross.
5. *Vasari.* Madonna Camajani.
8. *Id.* Madonna in Glory.
9. *Id.* S. John Baptist.
10. *Bart. della Gatta.* S. Roch.

11. *Luca Signorelli.* The Virgin throned in glory amid cherubs, with God the Father above in benediction. Below are S. Donato with S. Jerome, and S. Stephen with Niccolo Gamurrini, introduced by S. Niccolo, his patron saint. In front is David, and in the background two prophets in adoration. This important picture was painted in 1520 for the Compagnia di S. Girolamo, half the price being paid by Master Niccolo Gamurrini.

"This picture was carried from Cortona to Arezzo on the shoulders of men belonging to the company it was painted for; and Luca, old as he was, insisted on coming over to put it up, as well as partly to see his friends and relatives again. And, inasmuch as he staid at the house of the Vasari, where I was then a little child of eight, I can remember how that good old man, all graciousness and politeness as he was, having heard from the master who had to teach me my letters that I minded nothing in school except scribbling likenesses. I remember, I say, how he turned to Antonio, my father, and said, 'Antonio, since little George won't learn his letters, still drawing, although it might be no use, would at all events be a credit and satisfaction to him, as to any other gentleman.' And with that he turned to me, as I stood there opposite to him, and said, 'Mind your lessons, little kinsman.' He said a great many more things of me which I won't repeat, for my conscience tells me that I am a long way from having fulfilled the opinion that good old man had of me. And because they told him, what was the truth, that at that time I was subject to bleedings of the nose so violent that I sometimes fainted from them, he put a key on my neck with his hand in a manner infinitely affectionate; and that recollection of Luca will always remain fixed in my mind. When the picture was set in its place, he went off to Cortona again, and was accompanied on his way by a number of citizens, as was no less than his due, for he had always lived more like a lord and an honoured gentleman than a painter."—*Vasari.*

5th Room.

3. *Luca Signorelli.* Madonna with SS. Margaret, M. Magdalen Francis, and Chiana.
4. *Santi di Tito.* Nativity of the Virgin.
5. *Sassoferrato.* Madonna.

Below the end of the Via Cavour, in the Via Sacra, which runs behind the Badia, is the handsome *Church of the S. An-*

nunziata. The smaller door has a curious frieze in which the Evangelists are introduced, and close by are some remains of a fresco by *Spinello.* Within is :—

Under the Organ. Niccolo Soggi. 1520. The Nativity.

The *Borgo S. Vito* contains several houses of remarkable men. No. 27 is that of Vasari, which he built himself, 1540—1547: No. 10 is that of Pietro Aretino: No. 29 that of the warrior-bishop Guglielmo Ubertini.

Near the Porta S. Spirito are some insignificant remains of an ancient *Amphitheatre.* Two or three miles south-east of the town, on the height called *Castel Secco,* are the remains of fortifications which Dennis thinks may be those of the Etruscan Arretium.

The vineyards of Arezzo have long been celebrated. Pliny * speaks of their three kinds of grapes—"talpana, et etesiaca, et conseminia."

* xiv. 4, 7.

CHAPTER LX.

CORTONA AND THRASYMENE.

IT is about 1 hour by rail (3 frs.: 2 frs. 5 c.: 1 fr. 40 c.) from Arezzo to Cortona, which may be visited in the day from thence, or, by starting at 9 A.M., may be taken on the way to Perugia. The line traverses the marshes of the Chiana, now drained by the energy of Count Fossombroni, and no longer subject to the fevers which are spoken of by Dante.

> "Qual dolor fora, se degli spedali
> Di Val di Chiana, trà Luglio e'l Settembre."

The railway passes:—

Castiglione Fiorentino (stat.), an interesting old walled town. The *Church of S. Giuliano* contains an altar-piece of 1486 by *Bart. della Gatta.* In the *Collegiata* is a fine picture by *Segna* (b. 1305).

After passing (left) the castle of *Montecchio*, we reach

Cortona station, which is in the village of *Camuccia*, about 1½ m. from the town, at the bottom of the steep hill by which it is crowned.

(Omnibus to town 50 c. A tolerable Caffé at the station. *Inn. Albergo Nazionale*, very primitive, and one of the few places where it is desirable to arrange prices beforehand, but no one will sleep here by choice.)

Cortona was one of the most powerful inland cities of Etruria, and was one of the twelve towns of the Etruscan confederation. Tradition, followed by Virgil, makes it the burial place of Corythus, the father of Dardanus, founder of Troy.

> "Hinc illum Corythi Tyrrhenâ ab sede profectum
> Aurea nunc solio stellantis regia coeli
> Adcipit, et numerum divorum altaribus addit."
>
> *Æn.* vii. 209.

But little is subsequently heard of it in history, and its impregnable position probably preserved it from the hosts of invaders, who from time to time devastated Italy. The modern city, still the see of a bishop, has been the home of many eminent men: of the martyrs Marcellinus, Verianus, Secundianus, &c.; of the poets Cecco d' Angelliere Alticozzi the friend of Dante, Medaglio the friend of Leo X., and Francesco Moneti the satirist; of the painters Pietro da Cortona and of Luca Signorelli—

> "Il Cortonese
> Luca, d'ingegno spirto pellegrino."

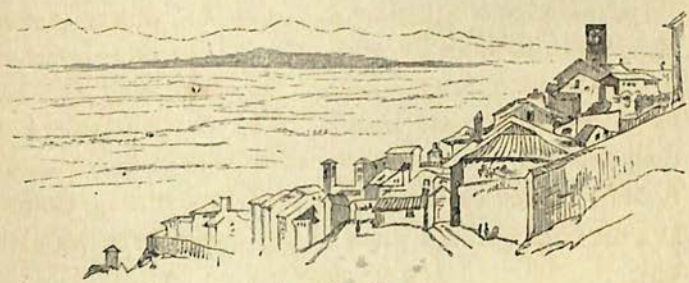
This great master was born at Cortona in 1441, being the son of Egidio di Ventura Signorelli and his wife Elisabetta Vasari. He was the pupil of Piero della Francesca. He may be regarded as "the forerunner of Michel Angelo, and in some respects his model, and no one can look upon his works without seeing how the Sistine chapel grew from their study." Many of his noblest pictures will be noticed in the different churches of this town.

"Luca Signorelli was a man of most upright life, sincere in everything, affectionate to his friends, mild and amiable in all his dealings, especially courteous to those who desired his works, and very efficient

as well as kind in the instruction of his pupils. He lived splendidly, loved to dress in handsome clothing, and was ever most highly esteemed for his many high qualities, both at home and abroad."—*Vasari.*

The carriage road winds up the hill by easy zig-zags, but foot-passengers may take a shorter way, which is fringed with large wild yellow and orange roses in the late spring.

The town of Cortona hangs upon the mountain-side with steep clambering streets. It retains its ancient site, and is about two miles in circumference, the modern being based upon the ancient walls, the finest portions of which are at the spot called Terra Mozza, outside the fortress.



On the walls of Cortona.

Close to the gate by which the carriage road enters the town is the old *Church of S. Domenico*, of the 12th century. The lunette over the door is a fresco of 1438, of the Madonna between SS. Dominic and Peter.

Right of High Altar. Fra Angelico da Fiesole. Madonna and Child between the Baptist with S. John and the Magdalen with S. Mark. Beneath is the Annunciation, above the Crucifixion.

Left of High Altar. Lorenzo di Niccolò Gerini. A Tabernacle, with the Coronation of the Virgin and, beneath, the Adoration of the Magi, with four scenes from the life of S. Dominic. An inscription tells how Cosimo and Lorenzo de' Medici gave this picture in 1440 to the monks of S. Domenico, for the benefit of their souls and those of their ancestors.

Hence a steep paved way leads to the upper town, passing (right) some way up, a little square garden, containing the chapel of the *Compagnia di S. Niccolò*. *Luca Signorelli* was a member of the brotherhood to whom the chapel belongs, and has left in it one of his last works, viz. :—

**High Altar*. A picture painted on both sides. On one side is the Deposition, in which a number of saints are introduced, those most in the foreground being SS. Francis and Onofrio. On the other side are the Madonna and Child between SS. Peter and Paul.

Left of the Entrance is a fresco, also by *Luca Signorelli*, representing the Madonna and Child between (left) SS. Paul, Christopher, Sebastian, and James, and (right) SS. Nicholas, Onofrio, Barbara, and another.

On the highest point of the mountain, with a glorious view, which includes a portion of the Lake of Thrasymene, is the *Church of S. Margherita*. Its tower was built, 1297, by Niccolo Pisano and his son. The church is almost entirely modern. It contains the silver 13th century shrine of S. Margaret, with a crown presented by Pietro da Cortona, as a token of gratitude when he was ennobled by his native city.

S. Margaret was born at Alviano near Chiusi. Turned out of doors by a cruel step-mother, she took to evil courses. One of her lovers was a gentleman of Montepulciano, who was assassinated on leaving her house. His little dog returning to her, pulled whining at her dress till she followed to where he lay dead, covered with wounds. Overwhelmed by remorse, she entered a Franciscan convent at Cortona in 1272. Here, as she knelt before the Crucifix, she seemed to see her Redeemer bow his head in token of forgiveness, and her after life of charity and penitence caused her to be regarded as a second Magdalen. She died at Cortona, Feb. 22, 1297. Her attribute in art is the little dog of her story.

Over the door of the Sacristy is the beautiful tomb of the saint by *Giovanni Pisano*, which contained her remains before she was canonised.

"The general arrangement of this monument resembles that of Pope Benedict at Perugia. Upon the sarcophagus lies the effigy of the saint with her hands clasped beneath her robe; at her feet crouches the faithful dog who guided her to the bleeding body of her murdered lover, the sight of which (though tempted by demons to resume her former evil courses) so changed her, that she determined to spend the remainder of her days in penitence and prayer. On the front of the sarcophagus are bas-reliefs, representing the Magdalen washing our Saviour's feet, and the Raising of Lazarus; while below, between the consoles, S. Margaret is represented taking the penitential habit, and giving up her soul to angels, who bear it to heaven."—*Perkins' Tuscan Sculptors.*

Near S. Margherita is the *Fortezza*, close to which are some of the best remains of the Etruscan walls of the town, formed of enormous blocks laid together without mortar. They may be traced at intervals through their whole circuit.

If we turn to the right as we descend we shall reach the Piazza Nazionale, behind which is the Piazza Signorelli, containing the *Palazzo Pretorio*, the further part of which is occupied by the *Etruscan Museum* (a boy will fetch the custode with the key), which, amid the usual collection of bronze and earthenware, contains two very important objects, a picture in fresco of a Muse of amazing beauty, and a lamp.

"This lamp is of such surpassing beauty and elaboration of workmanship as to throw into the shade every toreutic work yet discovered in the soil of Etruria. It is circular, about twenty-three inches in diameter, hollow like a bowl, but from the centre rises a sort of conical chimney or tube, to which must have been attached a chain for its suspension. Round the rim are sixteen lamps, of classic form, fed by oil from the great bowl, and adorned with elegant foliage in relief. Alternating with them are heads of the horned and bearded Bacchus. At the bottom of each lamp is a figure in relief—alternately a draped Siren with wings outspread, and a naked Satyr playing the double-pipes, or the *Syrinx*. The bottom is hollowed in the centre, and contains a huge and terrible Gorgon's face. In a band encircling it, are lions, leopards, wolves, and

griffins, in pairs, devouring a bull, a horse, a boar, and a stag; and in an outer band is the favourite wave ornament, with dolphins sporting above it. Between two of the lamps was a small tablet with an Etruscan inscription, marking this as a dedicatory offering. The weight of the whole is said to be one hundred and seventy Tuscan pounds."—*Dennis.*

Behind the piazza, near the western wall of the town, stands the *Cathedral of S. Maria,* founded in the 10th, but chiefly dating from the 18th century.

The Choir contains three noble pictures by *Luca Signorelli*: the Incredulity of S. Thomas, the Deposition, and The Last Supper. In the latter, ten of the apostles stand in two rows, and the Saviour walks between with the bread, followed by the two remaining disciples as deacons. This mode of representation was introduced long before in the famous picture by Justus of Ghent at Urbino.

Chapel left of High Altar. A beautiful sarcophagus, the traditional tomb of the Consul Flaminius. "It was found early in the Middle Ages, and built, as such fragments often were built, with care into the inner face of the cathedral wall. Full of legends of Thrasymene, the people have dubbed it the sarcophagus of the Consul Flaminius. It happened one day, in the first fever of the antiquarian passion at Florence, that Donatello told his friend Brunelleschi how on his way back from Rome he had seen this monument at Cortona, and what a marvel of beauty it was. The next thing that was seen of Brunelleschi was his producing, in company a few days later, a fine pen drawing of the monument in question. He had been fired, it appeared, by Donatello's description, and had gone off 'as he was, without saying a word, in his town-going cloak and cap and shoes,' and had made his way to Cortona on foot, sixty hilly miles, and done his drawing and come back again."—*S. C.*

Sacristy, Luca Signorelli, Madonna and Child, with saints—a lunette.

Opposite the Cathedral (its sacristan has the keys) is the humble *Church of Il Gesu,* with a rich carved ceiling. It contains:—

Fra Angelico. The Annunciation, a beautiful and well-preserved picture, which has two *gradini* belonging to it, one occupied by scenes from the life of the Virgin, the other telling the story of S. Dominic.

Luca Signorelli (right), Madonna in Glory, with saints.

(Left). The Nativity.

Descending from the piazza by the footway from the town, we pass (right) the *Church of S. Agostino*, which possesses—

Pietro da Cortona, 1640, Madonna between Pope Stephen, the Baptist, S. James, and S. Francis.

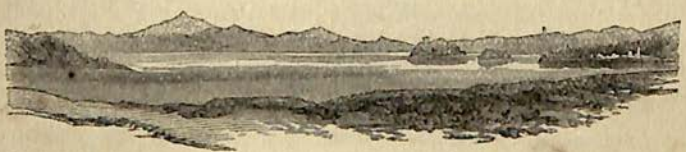
Near the station is the curious tumulus called *Il Melone*, containing an Etruscan tomb in several chambers, opened in 1842.

Soon after leaving Camuccia, the railway begins to skirt the *Lake of Thrasymene*. Even when seen in this way it produces an impression different from that of all other lakes: it has a soft, still beauty especially its own. Upon the vast expanse of shallow pale-green waters, surrounded by low-lying hills, storms have scarcely any effect, and the birds which float over it, and the fishing-boats which skim across its surface, are reflected as in a mirror. At Passignano and Torricella, picturesque villages, chiefly occupied by fishermen, jut out into the water, but otherwise the reedy shore is perfectly desolate on this side, though, beyond the lake, convents and villages crown the hills which rise between us and the pale violet mountains beyond Montepulciano. In regarding this peaceful scene, and reading of the battle of A.C. 217, in which 15,000 Romans perished, one may well exclaim:—

"Is this the spot where Rome's eternal foe
Into his snares the mighty legions drew,
Whence from the carnage, spiritless and few,
A remnant scarcely reached her gates of woe?
Is this the stream, thus gliding soft and slow,

That, from the gushing wounds of thousands, grew
So fierce a flood, that waves of crimson hue
Rushed on the bosom of the lake below?
The mountains that gave back the battle-cry
Are silent now;—perchance yon hillocks green
Mark where the bones of those old warriors lie!
Heaven never gladdened a more peaceful scene;
Never left softer breeze a fairer sky
To sport upon thy waters, Thrasymene."

Charles Strong.



Lake of Thrasymene.

"The mountains stand about the quiet lake,
That not a breath its azure calm may break;
No leaf of these sere olive trees is stirred,
In the near silence far-off sounds are heard
The tiny bat is flitting overhead,
The hawthorn doth its richest odours shed
Into the dewy air; and over all
Veil after veil the evening shadows fall,
And one by one withdraw each glimmering height,
The far, and then the nearer, from our sight—
No sign surviving in this tranquil scene,
That strife and savage tumult here have been."

Archbishop Trench.

The strip of land between the hills and the lake which the railway passes through was the actual scene of the slaughter. No one will grudge reading the vivid description of Arnold on the spot.

"The consul (C. Flaminius) had encamped in the evening on the side of the lake, on the Tuscan side of Passignano: he had made a

forced march, and had arrived at his position so late that he could not examine the ground before him. Early the next morning he set forward again; the morning mist hung thickly over the lake and the low grounds, leaving the heights, as is often the case, quite clear. Flaminius, anxious to overtake his enemy, rejoiced in the friendly veil which thus concealed his advance, and hoped to fall upon Hannibal's army while it was still in marching order, and its columns encumbered with the plunder of the valley of the Arno. He passed through the defile of Passignano, and found no enemy: this confirmed him in his belief that Hannibal did not mean to fight. Already the Numidian cavalry were on the edge of the basin of the Tiber: unless he could overtake them speedily, they would have reached the plain; and Africans, Spaniards, and Gauls, would be rioting in the devastation of the garden of Italy. So the consul rejoiced as the heads of his columns emerged from the defile, and, turning to the left, began to ascend the hills, where he hoped at least to find the rear-guard of the enemy.

At this moment the stillness of the mist was broken by barbarian war-cries on every side; and both flanks of the Roman column were assailed at once. Their right was overwhelmed by a storm of javelins and arrows, shot as if from the midst of darkness, and striking into the soldier's unguarded side, where he had no shield to cover him; while ponderous stones, against which no shield or helmet could avail, came crashing down upon their heads. On the left were heard the trampling of horse, and the well-known war-cries of the Gauls; and presently Hannibal's dreaded cavalry emerged from the mist, and were in an nstant in the midst of their ranks; and the huge forms of the Gauls and their vast broad swords broke in upon them at the same moment. The head of the Roman column, which was already ascending to the higher ground, found its advance also barred; for here was the enemy whom they had so longed to overtake; here were some of the Spanish and African foot of Hannibal's army drawn up to await their assault. The Romans instantly attacked these troops, and cut their way through; these must be the covering parties, they thought, of Hannibal's main battle; and, eager to bring the contest to a decisive issue, they pushed forward up the heights, not doubting that on the summit they should find the whole force of the enemy. And now they were on the top of the ridge, and to their astonishment no enemy was there; but the mist drew up, and, as they looked behind, they saw too plainly where Hannibal was; the whole valley was one scene of carnage, while on the sides of the hills above were the masses of the Spanish and African foot witnessing the destruction of the Roman army, which had scarcely cost them a single stroke.

"The advanced troops of the Roman column had thus escaped the slaughter; but being too few to retrieve the day, they continued their advance, which was now become a flight, and took refuge in one of the neighbouring villages. Meantime, while the centre of the army was cut to pieces in the valley, the rear was still winding through the defile beyond, between the cliffs and the lake. But they, too, were attacked from the heights above by the Gauls, and forced in confusion into the water. Some of the soldiers in desperation struck out into the deep water swimming, and weighed down by their armour presently sank; others ran in as far as was within their depth, and then stood helplessly, till the enemy's cavalry dashed in after them. Then they lifted up their hands and cried for quarter: but on this day of sacrifice, the gods of Carthage were not to be defrauded of a single victim.

"Thus, with the exception of the advanced troops of the Roman column, who were about 6000 men, the rest of the army was utterly destroyed. The consul himself had seen the wreck consummated. On finding himself surrounded, he had vainly endeavoured to form his men amidst the confusion, and to offer some regular resistance: when this was hopeless, he continued to do his duty as a brave soldier, till one of the Gaulish horsemen, who is said to have known him by sight from his former consulship, rode up and ran him through the body with his lance, crying out, 'So perish the man who slaughtered our brethren, and robbed us of the lands of our fathers.'"—*History of Rome*, vol. iii.

"Far other scene is Thrasymene now;
Her lake a sheet of silver, and her plain
Rent by no ravage save the gentle plough;
Her aged trees rise thick as once the slain
Lay where their roots are; but a brook hath ta'en—
A little rill of scanty stream and bed—
A name of blood from that day's sanguine rain;
And Sanguinetto tells ye where the dead
Made the earth wet, and turn'd the unwilling waters red."

Byron—Childe Harold.

The lake of Thrasymene is of rounded form, being about twenty-six miles in circumference and seven miles broad. There is a project for draining it (!), happily in abeyance, in consequence of the enormous cost and small profit of draining the Lago Fucino, and the unhealthiness it has engendered. Artists will find charming subjects in the

neighbourhood of Passignano, but they will do well to go thither for the day from Perugia; for the inn will scarcely be found endurable.

There are three islands on the lake. *Isola Polvese* most to the south, which is inhabited; *Isola Minore*, which is quite desolate; and *Isola Maggiore* at the northern side, where there is an Olivetan Convent, and which is connected with the story of S. Francis.

"S. Francis was inspired to go and pass the time of Lent in an island on the lake, and begged a friend, out of love to God, to conduct him in his boat to an island uninhabited by man, and to take him there in the night of Ash-Wednesday, so that none might know where he was. The friend, out of the great devotion he bore to S. Francis, granted his request, and conducted him to the desert island. S. Francis took nought with him, but two small loaves. When they had reached the island, his friend left him and returned home; the saint entreated him to reveal to no one where he was, and not to come and fetch him before Holy Thursday; to which he consented. S. Francis being quite alone, entered a thick part of the wood all overgrown with brambles and other creeping plants, and forming as it were a kind of hut, and there began to pray and to enter into the contemplation of divine things. He passed the whole of Lent without eating or drinking aught but half of one of the small loaves he brought with him, as we learnt from his friend, who went to fetch him on Holy Thursday, and found one of the loaves untouched and the other only half consumed. It is presumed that S. Francis ate this half out of respect to our blessed Lord, who fasted forty days and forty nights without taking any material food; for by eating this bit of bread he put aside the temptation to vain-glory, and yet fasted forty days and forty nights in imitation of the Saviour. In later times God worked many miracles on the spot where S. Francis had fasted so wonderfully; on which account bye-and-bye a little town rose up there, with a convent called the Convent of the Isle."—*Fioretti di S. Francesco.*

It is here also that Bonaventura tells the story of the friendship of S. Francis with the wild rabbit, which "returned to the father's bosom, as if it had some hidden sense of the pitifulness of his heart."

CHAPTER LXI.

PERUGIA.

It is 1¼ hour by rail from Cortona to Perugia (5 frs. 25; 3 frs. 80; 2 frs. 50).

Ordinary travellers may see Perugia in a day, but by those who wish to examine or profit by it much more time will be spent there. Omnibus to town 1 franc. The *Grand Hotel* of Brofani, in a delightful airy situation outside the town, near S. Domenico, is a first rate hotel, with every comfort. Pension in the season, 12 francs; in the summer, 10 francs. This hotel is rather far from the sights for those who only stay one day. *Hotel La Posta* or *Gran Bretagna*, in the Corso, is near the cathedral, Palazzo Pubblico, &c.

The palaces and churches of Perugia are very numerous and interesting, but with the single exception of those in S. Pietro de' Casinensi, it should be remembered that all the important pictures mentioned in guide-books as existing in the churches, will now be found in the Pinacoteca. The most important sights are, the Sala del Cambio, the Cathedral, S. Severo, the Arco d'Augusto, S. Angelo, and the Pinacoteca, on one side of the town; and S. Domenico and S. Pietro de' Casinensi on the other.

The Pinacoteca is open daily, except on Mondays and Thursdays, from 9 to 12.

PERUGIA, the ancient Perusia, was one of the twelve cities of the Etruscan Confederation. It was surrendered to Fabius in B.C. 309. Little more is known of its early history till Augustus besieged Lucius Antonius, brother of the triumvir, within its walls. The town was reduced by starvation, but one of the inhabitants setting fire to his

house, the flames spread and the whole city was burnt. It was rebuilt as a Roman colony by Augustus. In 1416, the famous chieftain Fortebraccio was received as Lord of Perugia, and under his wise rule it attained great prosperity. After his death it was chiefly ruled by the great family of the Baglioni, whose whole history is one of crime and bloodshed.

"The Church was reckoned the supreme administrator of the Perugian commonwealth. But in reality no man could set foot on the Umbrian plain without permission from the Baglioni. They elected the officers of state. The lives and goods of the citizens were at their discretion. When a Papal legate showed his face, they made the town too hot to hold him. One of Innocent VIII.'s nephews had been murdered by them. Another cardinal shut himself up in a box, and sneaked on mule-back like a bale of merchandise through the gates to escape their fury. It was in vain that from time to time the people rose against them, massacring Pandolfo Baglioni on the public square in 1393, and joining with Ridolfo and Braccio of the dominant house to assassinate another Pandolfo, with his son Niccolo, in 1469. The more they were cut down, the more they flourished. The wealth they derived from their lordships in the duchy of Spoleto and the Umbrian hill-cities, and the treasures they accumulated in the service of the Italian republics, made them omnipotent in their native town. There they built tall houses on the site which Paul III. afterwards chose for his *castello*, and which is now an open space above the Porta S. Carlo. From the balconies and turrets of these palaces, swarming with their *bravi*, they surveyed the splendid land that felt their force—a land which even in midsummer from sunrise to sunset keeps the light of day upon its upturned face. And from this eyrie they issued forth to prey upon the plain, or to take their lust of love or blood within the city streets."—*J. A. Symonds.*

Perugia was finally seized as an appanage of the Church in 1538. In 1553, Julius III. accorded many privileges to the town, which continued to form part of the Papal States till the Sardinian invasion of 1859—60.

Perugia had then become already remarkable for a rebel-

lion, in quelling which the papal troops, as they occupied the town, being under the belief that they were attacked by the citizens from the windows, avenged themselves by a massacre, which, though greatly exaggerated at the time, was still so cruel and barbarous, that the rule of Victor Emanuel, when Perugia was really annexed to his dominions, was naturally more welcomed here than elsewhere.

It is a long ascent from the station to the grey city walls, which stand crowned with towers and churches at the top of a green hill which is covered with the utmost luxuriance of vegetation, "as green as England and as bright as Italy alone." Each turn of the way is beautiful, and most so on a market day, when it is almost blocked up with the herds of goats and oxen and flocks of sheep, driven to the market and attended by their gaily dressed herdsmen who sing wild *stornelli* in deep Umbrian voices as they go.

The bastion of the city which projects towards the valley is that which was once occupied by the fortress-like palaces of the Baglioni, and here, after Paul III. took the city, he caused the fortress called Citadella Paolina to be built in 1540 by Sangallo—"ad coercendam Perusinorum audaciam." At this time much of the old Etruscan wall of Perusia was destroyed, but Sangallo preserved the shell of the gate called *Porta Manzia* by enclosing it in his own fortifications. In the last few years, the castle of Paul III. has in its turn almost entirely perished under the Sardinian government, and the frightful public offices which are such an eyesore in all distant views of the town have been erected on its site. Nevertheless all strangers will visit the open space which was once the platform of the fortress (now called Piazza Vittorio Emanuele) to enjoy the view, so unspeak-

ably beautiful towards sunset, of the rich valley of the Tiber, with the churches of S. Domenico and S. Pietro crowning the nearer heights. This then we may take as a centre for two sightseeing excursions in Perugia.

Perugia.

Facing us as we look back towards the Corso, on its right, is the handsome *Palazzo Monaldi*, which contains a large picture by *Guido*, of Neptune in his chariot, receiving tribute from the Earth.

Entering the Corso, on the right, is the *Casa Baldeschi*, which contains a valuable sketch executed by *Raffaelle* for one of the frescoes carried out by Pinturicchio in the library at Siena. It represents Pius II. (Æneas Silvius), as a bishop, betrothing Frederick III. to Eleanora of Portugal.

The Via Nuova, on the right beyond this, leads (left) to the long narrow *Piazza del Sopramuro*, which derives its name from the subterranean masonry by which it is supported, filling up the space between two hills. The dark

brown houses with their heavy windows, their shields of arms, and projecting roofs, and the fountain in the midst surrounded by fruit and vegetable sellers, are most picturesque. On the left, on entering from the Via Nuova, is the *Biblioteca Pubblica*, which contains a very valuable local collection, but little that is of importance to strangers.

Returning to the Corso, on the left, marked high on the wall by the griffin of Perugia, is the *Sala del Cambio*, the disused Exchange, containing some of the noblest works of *Perugino*, executed in 1500 for 350 gold ducats paid by the Guild of Wool.

In the first chamber are represented first (on the left wall) Pagan Virtues with the classical heroes who illustrated them, viz. :—

Fortitude	Lucius Licinius. Leonidas. Horatius Cocles.
Temperance	Publius Scipio. Pericles. Cincinnatus.
Wisdom	Fabius Maximus. Socrates. Numa.
Justice	Furius Camillus. Pittacus. Trojan.

Hence we pass to (on the right wall) the Triumph of Religion. Above is God the Father, and below, the prophets, Isaiah, Moses, Daniel (said to be a portrait of Raphael), David, Jeremiah (shown as a portrait of Pinturicchio), Solomon ; and the sibyls, Erythæa, Persica, Cumana, Libyca, Tiburtina, Delphica. Opposite the entrance are the Nativity, and the Transfiguration. On the central pillar on

the left is a portrait of Perugino himself, with the inscription :—

"Perdita si fuerit, pingendi hic retulit artem ;
Si nusquam inventa est hactenus, ipse dedit."

Over the door is Cato the Censor. On the roof are the seven planets and the signs of the zodiac, with Apollo in the centre. The Renaissance wood decorations are by Antonio Mercatello di Massa.

"The manner in which Perugino has placed his figures, in rows one beside the other, is characteristic of him: a Florentine, by ingenuous allusions of every kind, would have mingled them in groups, while a Venetian would, at all events, have represented the *Santa Conversazione*." —*Kugler.*

"It is in the Sala del Cambio that we obtain a really new conception of the faculty of Perugino. Upon the decoration of this little hall he concentrated all his powers of invention. The frescoes of the Transfiguration and the Nativity, which face the great door, are the triumphs of his devotional manner. On other panels of the chamber he has pourtrayed the philosophers of Greece and Rome, the kings and generals of antiquity, the prophets and the sibyls who announced Christ's advent. The roof is covered with arabesques of delicate design and dainty execution, labyrinths of fanciful improvisation, in which flowers and foliage and human forms are woven into a harmonious framework for the medallions of the seven planets. The woodwork with which the hall is lined below the frescoes, shows to what a point of perfection the art of intarsiatura had been carried in his school. All these decorative masterpieces are the product of an ingenuous style. Uninfluenced by the Roman frescoes imitated by Raffaelle in his Loggie of the Vatican, they breathe the spirit of the earlier Renaissance, which created for itself free forms of grace and loveliness without a pattern, divining by its innate sense of beauty what the classic artists had achieved. Take for an example the medallion of the planet Jupiter. The king of gods and men, hoary-headed and mild-eyed, is seated in his chariot drawn by eagles ; before him kneels Ganymede, a fair-haired, exquisite, slim page, with floating mantle and ribbands fluttering round his tight hose and jerkin. Such were the cup-bearers of Galeazzo Sforza and Gianpaolo Baglioni. Then compare this fresco with the Jupiter in mosaic upon the cupola of the Chigi chapel in S. Maria del Popolo at Rome. A new age of experience had passed over Raffaelle between his execu-

tion of Perugino's design in the one and his conception of the other. He had seen the marbles of the Vatican, and had heard of Plato in the interval: the simple graces of the earlier Renaissance were no longer enough for him; but he must realise the thought of classic myths in his new manner. In the same way we may compare this Transfiguration with Raffaelle's last picture, these sibyls with those of S. Maria della Pace, the sages with the school of Athens, these warriors with the Battle of Maxentius. What is characteristic of the full-grown Raffaelle, is his universal comprehension, his royal faculty for representing past and present, near and distant, things the most diverse, by forms ideal and yet distinctive. Each phase of the world's history and of human activity receives from him appropriate and elevated expression. What is characteristic of the frescoes in the Sala del Cambio, and indeed of the whole manner of Perugino, is that all subjects, sacred or secular, allegorical or real, are conceived in the same spirit of restrained and well-bred piety. There is no attempt at historical propriety or dramatic realism. Grave, ascetic, melancholy faces of saints are put on bodies of kings, generals, sages, sibyls, and deities alike. The same ribbands and studied draperies clothe and connect all. The same conventional attitudes of meditative gracefulness are repeated in each group. Yet the whole effect, if somewhat feeble and insipid, is harmonious and thoughtful. We see that each part has proceeded from the same mind, in the same mood, and that the master's mind was no common one, the mood itself was noble. Good taste is every where apparent: the work throughout is a masterpiece of refined fancy. To Perugino the representative imagination was of less importance than a certain delicate and adequately ideal mode of feeling and conceiving. The consequent charm of his style is that everything is thought out and rendered visible in one decorous key."—*J. A. Symonds.*

The second chamber, a chapel, is painted by *Giannicola Manni*, with the history of S. John the Baptist. The altar-piece, of the Baptism of our Saviour, is by *Perugino.*

Close by, (on the left), is the immense and stately *Palazzo Pubblico*, of mutilated but rich Italian Gothic. The splendid round-headed door has seven varieties of Gothic ornaments and huge griffins and lions: in the lunette are the three protectors of Perugia, S. Lorenzo, S. Ludovico, and S. Ercolano. Above are two long ranges of beautiful Gothic

windows. Between those in the lower range are some richly wrought-iron cressets. In the interior there is not much to see except a fresco in the Sala del Consiglio Communale, of Julius III. restoring to the city the magistrates who had been taken away by Paul III.; and, in the chapel of the Priors, a fresco of *Benedetto Bonfigli*, 1460.

Between the palace and the cathedral is the beautiful *Fountain* designed by *Fra Bevignato* and *Boninsegna*, and adorned with sculpture by *Niccolò* and *Giovanni Pisano.*

"In the year 1274, Niccolò Pisano went to Perugia to design a fountain for the piazza. He did not, however, reside there during the time necessary for its construction; but after planning out its details returned to Pisa, whence he sent the statuettes which he had undertaken to make for the upper basin to his son Giovanni, who remained at Perugia to superintend the work, and sculpture the bas-reliefs about the lower basin. In the upper of these basins, stands a column supporting a bronze tazza, from which rises another column with nymphs round its base, and griffins and lions upon its summit. The twenty-four statuettes attributed to Niccolò, which are set against pilasters, are simply designed, broadly draped figures, the best of which represent Melchizedek, SS Peter, Paul, and John, and the Catholic Church. The fifty bas-reliefs sculptured by Giovanni Pisano represent the months, the signs of the zodiac, the trivium and quadrivium, prophets, apostles, emperors and kings, some of Æsop's fables, and various heraldic devices. Proud of their beautiful fountain, the magistrates enacted severe laws for its preservation, in which it is mentioned as the most valuable possession of the city, and as unique not only in Italy, but in the world; encomiums which, even in its present state of decay, seem little exaggerated."—*Perkin's Tuscan Sculptors.*

The fountain seldom or never plays, but the water bursts forth beneath. The grey fountain with the dark end of the cathedral, here inlaid with red and white marble, is a beautiful subject for an artist. So also is the side of the Palazzo Pubblico towards the fountain. It has a loggia supported by three arches of red and white marble, and is adorned with

bronze beasts, the Griffin for Perugia, the Lion as the emblem of the Guelfs. Opposite, at the corner of the Via del Commercio, is another old gothic palace.

This piazza was the scene of one of those religious revivals which were even more frequent in Italy in the Middle Ages, than in England in the 19th century.

"'On September 23, 1425,' says Graziani, the chronicler of Perugia, 'there were, as far as we could reckon, upwards of 3,000 persons in the cathedral. The sermon of San Bernardino da Massa was from the sacred scripture, reproving men of every vice and sin, and teaching Christian living. Then he began to rebuke the women for their paints and cosmetics, and such-like wanton customs: and in like manner the men for their cards and dice-boards and masks and amulets and charms: insomuch that within a fortnight the women sent all their false hair and gewgaws to the Convent of S. Francis, and the men their dice, cards, and such gear, to the amount of many loads. And on October 29 Fra Bernardino collected all these devilish things on the piazza, where he erected a kind of wooden castle between the fountain and the Bishop's Palace; and in this he put the said articles, and set fire to them; and the fire was so great that none durst go near; and in the fire were burned things of the greatest value, and so great was the haste of men and women to escape the fire that many would have perished but for the quick aid of the burghers.' Together with this onslaught upon vanities, Fra Bernardino connected the preaching of peace and amity. It is noticeable that while his sermon lasted and the great bell of S. Lorenzo went on tolling, no man could be taken or imprisoned in the city of Perugia."—*J. A. Symonds.*

"Often and often have those steps of the Duomo run with blood of Baglioni, Oddi, Arisposti, and La Staffa. Once the whole church had to be washed with wine and blessed anew before the rites of Christianity could be resumed in its desecrated aisles. It was here that within the space of two days, in 1500, the catafalque was raised for the murdered Astorre and for his traitorous cousin Grifonetto Baglioni. Here, too, if more ancient tradition does not err, were stretched the corpses of twenty-seven members of the same great house at the end of one of their grim combats."—*J. A. S.*

The *Cathedral of S. Lorenzo* is gothic, of the end of the 15th century. Externally it is rugged and unfinished, but

not without grandeur. The interior is modernized, poor and gaudy.

Right, 1st Chapel. Surrounded by a beautiful screen of wrought iron. A Deposition by *Baroccio* (1569), considered to be his master-piece, and some beautiful wood-carving by *Ercole di Tommaso* and *Jacopo Fiorentino.* The painted window, representing the preaching of S. Bernardino of Siena, was executed by *Constantino da Rosaro* and *Fra Brunacci* of Monte Casino from a drawing by *Arrigo Fiamingo* (1565). Close by is a fine tomb of a bishop, 1451.

The *2nd Chapel* (the Baptistery) has a canopy in low relief, by *Pietro Paolo da Como* (1477).

The *3rd Chapel* (of the Sacrament), designed by *Galeazzo Alessi*, has frescoes by *Leopardi.*

On the left wall of the Right Transept is a monument with a papal tiara over the grave of three popes,—the great Innocent III., who died here on his way to Pisa, to reconcile that city with Genoa, July 11, 1216;* Urban IV., 1264; and Martin IV., 1282.

The Winter Choir contains an altar-piece by *Luca Signorelli*, 1484. A Madonna enthroned with saints, "which," says Kugler, "combines a very harsh naturalism with a noble sentiment."

The *1st Chapel* on left, also with a beautiful screen, is called *Il Santo Anello*, from an ancient ring of onyx, believed to have been the wedding ring of the Virgin.† It is preserved in a beautiful tabernacle by *Roscetto* (1517). Here was the famous Sposalizio of Perugino, now at Caen, in Normandy.

The stalls of the choir are by *Giulio da Majano* and *Domenico Tasso Fiorentino* (1491).

In the neighbouring *Canonica* four papal councils were held, viz., under Honorius III., 1226; Clement IV., 1265; Cœlestine V., 1294; Clement V., 1305.

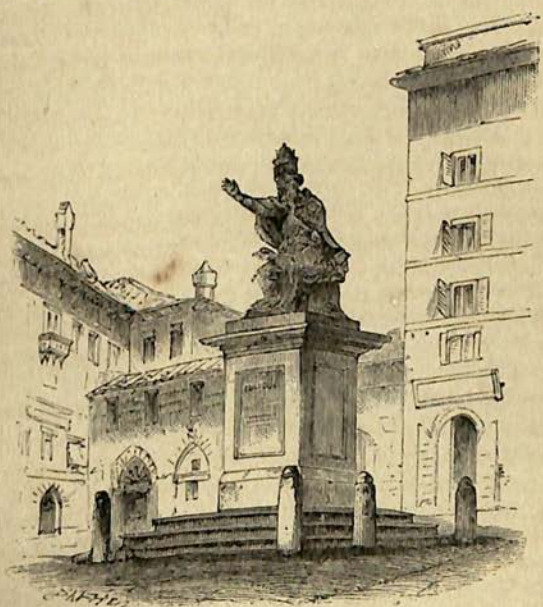
* Richard of S. Germano, after reporting the death of Innocent III. in the simple words—'Languore correptus, feliciter expiravit"—quotes from a contemporary poet, the lines—

"Nox accede, quia cessit sol; lugeat orbis
In medio lucis lumen obisse suum."

† "L'anello, con quale S. Giuseppe sposò Maria Vergine, é una pietra d'un color trasparente azzurró, e d'un contorno assai grosso: ecco com' io l'ho veduto; ma dicono che quell' anello cambia miracolosamente colore e forma, a misura degli occhi diversi che se gli avvicinano."

C. Goldoni, Memorie, cap. 11.

At the north-west of the cathedral, in the *Piazza del Papa*, is the famous bronze *Statue of Pope Julius III.*, erected by the citizens in gratitude for his restoration of privileges which his predecessor had taken away, and executed by *Vincenzio Danti* in 1555.



Statue of Julius III., Perugia.

"Through all this petty tumult which keeps beguiling one's eyes and upper strata of thought, it is delightful to catch glimpses of the grand old architecture that stands round the square. The life of the flitting moment, existing in the antique shell of an age gone by, has a fascination which we do not find in either the past or present, taken by themselves. It may seem irreverent to make the grey cathedral, and the tall, time-worn palaces echo back the exuberant vociferation of the market; but they do so, and cause the sound to assume a kind of poetic rhythm, and themselves look only the more majestic for their condescension.

"On one side, there is an immense edifice devoted to public purposes, with an antique gallery, and a range of arched and stone-mullioned windows, running along its front; and by way of entrance it has a central Gothic arch, elaborately wreathed around with sculptured semi circles, within which the spectator is aware of a stately and impressive gloom. Though merely the municipal council house and exchange of a decayed country town, this structure is worthy to have held in one portion of it the parliament hall of a nation, and in the other, the state apartments of its ruler. On another side of the square rises the mediæval front of the cathedral, where the imagination of a Gothic architect had long ago flowered out indestructibly, achieving, in the first place, a grand design, and then covering it with such abundant detail of ornament, that the magnitude of the work seems less a miracle than its minuteness. You would suppose that he must have softened the stone into wax, until his most delicate fancies were modelled in the pliant material, and then had hardened it into stone again. The whole is a vast, black-letter page of the richest and quaintest poetry. In fit keeping with all this old magnificence, is a great marble fountain, where again the Gothic imagination shows its overflow and gratuity of device in the manifold sculptures which it lavishes as freely as the water does its shifting shapes.

"Besides the two venerable structures which we have described, there are lofty palaces, perhaps of as old a date, rising story above story, and adorned with balconies, whence, hundreds of years ago, the princely occupants were accustomed to gaze down at the sports, business, and popular assemblages of the piazza. And, beyond all question, they thus witnessed the erection of a bronze statue, which, three centuries since, was placed on the pedestal that it still occupies.

"It is the figure of a pope, arrayed in his pontifical robes, and crowned with his tiara. He sits in a bronze chair, elevated high above the pavement, and seems to take kindly yet authoritative cognizance of the busy scene which passes before his eyes. His right hand is raised and spread abroad, as if in the act of shedding forth a benediction, which every man—so broad, so wise, and so serenely affectionate is the bronze pope's regard—may hope to feel quietly descending upon the need, or the distress, that he has closest at his heart. The statue has life and observation in it, as well as patriarchal majesty. An imaginative spectator cannot but be impressed with the idea, that this benignly awful representative of divine and human authority may rise from his brazen chair, should any great public exigency demand his interposition, and encourage or restrain the people by his gesture, or even by prophetic utterances worthy of so grand a presence.

"And, in the long, calm intervals, amid the quiet lapse of ages, the pontiff has watched the daily turmoil around his seat, listening with majestic patience to the market cries, and all the petty uproar that awakes the echoes of the stately old piazza. He has been the enduring friend of these men, and of their forefathers and children,—the familiar face of generations."—*Hawthorne*, "The Marble Faun."

Opposite the west-end of the cathedral is the *Palazzo Conestabili Staffa*, once celebrated for a lovely little Madonna of Raffaelle now removed to S. Petersburg.

Passing hence (right) through the little Piazza dei Gigli, the first turn on the left of the next street ascends to the *Convent of S. Severo*, which contains the earliest fresco of Raffaelle. The saints were painted after Raffaelle's death, by *Perugino*, in 1521.

"Christ is in the centre, with the dove of the Holy Spirit above and two youthful angels beside him. Over the group is God the Father, with two angels; this part of the picture is much injured. On each side of the middle group, and somewhat lower, are three saints, seated. It is a very grand composition, and reminds us, on the one hand, of Fra Bartolommeo's now ruined fresco in S. Maria Nuova at Florence, as well as of older paintings, and on the other it may be considered as the original of Raffaelle's own celebrated 'Disputa' in the Vatican. The figures of the saints are very dignified: the Christ is beautiful, and with a mild expression; and the angels—at least the one on the left of the Saviour, folding his hands on his breast,—most interesting and graceful. The drapery, although severe, is well executed in grand lines and masses. The painting has unfortunately suffered materially, and the upper group is almost entirely destroyed. Under it is a niche, on each side of which are three saints, painted by Perugino in 1521, and painfully showing the weakness of the surviving master."—*Kugler*.

There is a most lovely view from the upper windows of the Convent, over the city and the rainbow-tinted plain girdled by soft blue mountains tipped with snow. The street which passes below S. Severo leads to the *Church of S. Antonio di Via Superba*, marked externally by the mutilated

carcass of his famous pig upon a pedestal, and decorated internally by *Matteo di Gualdo* and *Pietro Antonio di Foligno.*

"The paintings of S. Antonio on the side walls of the church, have a beautiful mildness of expression.—*Kugler.*

A little beyond the adjoining gate (right) is the Convent of S. Lucia, with the pilgrimage *Church of S. Maria Assunta.* It is a picturesque spot, with a street of booths for the sale of rosaries, &c., and there is an exquisite view from the terrace which leads to it.

Returning to the Piazza del Papa, and following (left) the Via Vecchia, we reach by a steep descent (left) the famous ancient gateway called *Arco a'Augusto,* from the inscription "Augusta Perusia" over it, which was added by Augustus. On either side of the arch is a tower, of which the lower part is ancient, but an open loggia has been added above that on the left.

"The gate is formed of regular masonry of travertin, uncemented, in courses eighteen inches high; some of the blocks being three or four feet in length. The masonry of the arch hardly corresponds with that below it, and is probably of subsequent date and Roman, as the inscription seems to testify, though the letters are not necessarily coeval with the structure. The arch is skew, or oblique; and the gate is double, like those of Volterra and Cosa. Above the arch is a frieze of six Ionic colonettes, fluted, alternating with shields; and from this springs another arch, now blocked up, surmounted by a second frieze of Ionic pilasters, not fluted. All the work above the lower arch is evidently of later date than the original construction of the gateway. The entire height of the structure, as it now stands, cannot be less than sixty or seventy feet. . . . . Within the city a noble wall of rusticated masonry rises to the height of fifty or sixty feet, now unconnected with the gate, whatever it may have been of old."—*Dennis.*

Close to the gate on the left is the magnificent *Palazzo Antinori.* The Via Longara which leads in a direct line

from hence, passes (on the right) the *Church of S. Agostino*, once celebrated for its Peruginos. Nineteen pictures have been removed from hence by the Sardinian government. Among those which remain may be noticed an Adoration of the Magi by *Domenico Alfani* (right transept), and a Descent of the Holy Ghost, by *Taddeo Bartoli* (left transept). The stalls of the choir are by *Baccio d'Agnolo* from designs of Perugino.

The actual grave of Perugino is unknown. He is supposed to have been buried under an oak at Fontignano, but his sons afterwards contracted with the monks of S. Agostino for his removal to their church, a design which was never carried out, as funerals in the town were forbidden at that time, owing to the plague, which was then raging.

Close to the end of the Via Lungara, on a rising ground on the right, is the *Church of S. Angelo*, very curious architecturally, and having evidently once been a temple.

Externally, the lower part is circular, the upper octagonal; within, it is circular and supported by 16 ancient columns. Originally there were three circles of pillars, of granite and dark grey marble, but only one now remains perfect, and two of the pillars which formed this circle have been moved, and their places supplied by others from the outer circle (those with sculptured bases). All the columns in S. Pietro dei Casinensi were brought from hence, two columns in Il Gesu and two in the Piazza Sopramuro. One pillar, in the wall, marks the second circle. Local authorities call the building "Il Tempio della Gloria": it bears a great resemblance to S. Stefano Rotondo at Rome. The roof is coved with ribs. The ancient high-altar had a pyramidal baldacchino, like that now preserved in the Pinacoteca, as may be

seen by a picture in the sacristy. Near the present high-altar, is an altar in honour of the Emperor Marcus Aurelius Antoninus. Another ancient sacrificial altar remains in the church.

Outside the Porta S. Angelo is the desecrated *Convent of S. Francesco del Monte.* The injured frescoes of Perugino formerly in its church are removed to the Pinacoteca.

Near this, crossing the street (and under an arch) is the *Convent of S. Agnese,* which contains, in the *Cappella della Consolazione,* the last fresco of *Perugino,* of a Madonna and Saints (1522). In another chapel is a fresco of God the Father in glory, also by *Perugino,* but as the Convent is a *Clausura,* these frescoes cannot be seen without an especial order from the Cardinal.

Returning to the end of the Via Lungara, the Via de Pasteni, on the right, leads to the *University,* founded in 1307, in an Olivetan convent. It is the third largest University in Italy.

Here also is the *Pinacoteca,* arranged in the desecrated church and its sacristies. Hither the best pictures in the town have been removed, and greatly lose in interest by separation from the places for which they were intended and painted. It is, however, a most important collection, and contains scarcely a single picture which is not worthy of study, and many passing visitors will be glad to be saved a tedious round of churches to seek them. There are thirty-four works of Perugino here. The most remarkable pictures are :—

No. 2. *Pietro Perugino.* A Transfiguration (a reduction from the picture in the Sala del Cambio), from S. Maria Nuova.

4. *Boccati da Camerino* (1447). A Madonna with saints, and angels

who are singing in an actual choir with stalls; some brothers of the Misericordia are presented in front. From the convent of S. Domenico.

5. *Domenico Alfani* (1524), his most beautiful picture, Madonna with SS. Nicholas, Peter, Paul, and Lucia.

6. *Perugino* (1512), S. Giacomo della Marca.

Beneath this (unnumbered) *Pinturicchio.* S. Augustine and praying brethren.

8.* *Eusebio di S. Giorgio* (1505). The Adoration of the Magi, a most grand picture, often attributed to Raffaelle, also to Ghirlandajo, and to Fiorenzo di Lorenzo. From S. Agostino.

9. *Perugino,* an Angel. From S. Agostino.

12. *Baccio d'Agnolo,* from a drawing of Perugino.

13. *Fiorenzo di Lorenzo* (1472). Madonna with saints and angels, in five compartments.

14. *Benedetto Bonfigli.* Madonna with angels, and SS. Thomas Aquinas, Jerome, Francis and Bernardino (the faces of the two latter are destroyed).

16. *Berto di S. Giovanni.* S. John the Evangelist writing in Patmos, God the Father in the lunette above. This is very Raffaelesque, and the drawing for it is shown in Stockholm as a Raffaelle. The landscape is painted in great detail. From S. Giuliana.

18. *Bonfigli.* The Adoration of the Magi.

21. *Boccali da Camerino.* Madonna and angels.

23.* *Perugino.* Nativity. This is one of the most beautiful and scriptural specimens of the Master. Nothing can exceed the simple assurance and trust of the Virgin, the holy surprise of Joseph, and the earnest adoration of the Shepherds. From S. Agostino.

25. *Lo Spagna.* Madonna with SS. Jerome, Antony of Padua, Francis and the Baptist.

26.* *Giannicola Manni.* Christ in glory between the Virgin and the Baptist. Beneath, 14 saints. The Baptist especially beautiful. From the Baglioni Chapel in S. Domenico.

27. *Perugino.* The Coronation of the Virgin, with 12 Apostles. This picture turns round. On the other side is a crucifix, with the Madonna, S. Francis, S. John, and S. Mary Magdalene painted behind it. From S. Francesco del Monte.

29. *Fiorenzo di Lorenzo* (1487). S. Peter, S. Paul, and a lunette of the Madonna. From S. Francesco de' Conventuali.

30. (Standing alone in the Choir) *Pinturicchio,* 1498. An immense altar-piece. Madonna with the Child holding a pomegranate, and the Infant S. John with a long cross. Left, S. Augustine. Right, S.

Jerome. Above, an Annunciation, and over that, a Pieta. In the Predella, the four Evangelists, S. Augustine and S. Jerome. From S. Maria de' Fossi.

"This work is one of Pinturicchio's finest paintings, and displays, perhaps more than any other of the Umbrian school, the deep and pure feeling of Niccolo Alunno, united with a better knowledge of form and a more beautiful manner; in the heads especially, the character and expression are conceived and rendered with the deepest feeling."—*Kugler.*

(Behind this, unnumbered) *Lalanzo della Marta.* A great altar-piece. A scene during the plague at Perugia; the patron-saints, Ercolano and Lorenzo are interceding with the Virgin for the people. From S. Maria del Popolo.

31. *Perugino.* Madonna in glory, with S. Francis and S. Bernardino presenting a religious confraternity. From S. Bernardino.

33. *Perugino.* The Saviour between S. Francis, S. Jerome, S. Sebastian, and S. Antony of Padua. From S. Francesco de' Conventuali.

34. *Perugino.* God the Father. From S. Agostino.

35.* *Perugino* (1488). Madonna and Child with a kneeling crowd of penitents. From S. Pietro Martire.

37.* *Eusebio di S. Giorgio.* Madonna and Child with two saints.

39. *Domenico Ghirlandajo?* The Adoration of the Magi. From S. Maria Nuova.

41.* *Perugino.* The Baptism of Christ. A perfectly lovely picture. The figures stand supported by the water. The adoration of the Baptist is quite indescribable,—"He must increase, but I must decrease;" above are six winged seraphims. From S. Agostino.

42. *Perugino.* Daniel. A medallion.

43. *Domenico Alfani* (1536). The Nativity.

47. *Piero della Francesca* (1469). Madonna and Child. In the niches at the sides, SS. Francis, Chiara, J. Baptist and Antony. Above, the Annunciation, between SS. Agata and Chiara.

49. *Lo Spagna.* God the Father with angels, a lunette.

50. *Fiorenzo di Lorenzo.* The Nativity. From S. Maria di Monte-Luco. The local botany is curiously portrayed.

51. *Bonfigli.* The Annunciation, with the figure of S. Luke, quaintly introduced, noting down the fact.

52, 54, 55, 57. *Berto di Giovanni* (1525). The Birth, Presentation, Marriage and Death of the Virgin. A predella to the Coronation of the Virgin, now in the Vatican, which belonged to the nuns of Monte-Luco.

56. *Perugino.* S. Jerome and S. Mary Magdalene. From S. Agostino.

53, 58. *Giannicola Manni.* Saints.

59. *Dom. Alfani.* Madonna with SS. Joseph, Jerome, Joachim, and Anna.

61. *Bonfigli.* S. Catherine and S. Peter. From S. Domenico.

63. *Duccio de Siena.* Madonna.

64. *Fiorenzo di Lorenzo.* S Sebastian.

65. *Bernardino da Perugia.* Madonna with S. Andrew and S. Giuliana.

67. *Taddeo Gaddi.* A Tabernacle. Madonna and saints. A predella with four scenes from the life of Christ.

68. *Lello da Velletri.* Madonna between SS. J. Baptist, Augustine, Agata, and Liberatore. From S. Agostino.

70.* *Boccato da Camerino.* Madonna with angels.

73. *Ben. Bonfigli.* S. Paul and S. Peter Martyr.

75. *Niccolo Alunno* (1456). Annunciation, with S. Philip and S. Giuliana praying for a kneeling brotherhood. Above is God the Father. From S. Maria Nuova.

"The form of the heads of Gabriel and the Madonna is wonderful; the devotion of the angels thoroughly naive."—*Burckhardt.*

In the middle of the church is an altar-baldacchino, with a pyramidal top, of the ninth century, from the church of S. Prospero. In the right transept is the tomb of S. Egidius, a rich sarcophagus of the fourth century, from S. Francesco.

Passing a passage full of the works of *Sinibaldo Ibi* and *Meo* and *Guido da Siena*, we reach another room filled with mutilated frescoes; here also is—

Margheritone: A great crucifix.

In the room within this are :—

164. *Perugino.* Martyrdom of S. Sebastian.

206. *Benozzo Gozzoli.* Madonna and saints.

209, 210, 213, 214, 227, 228, 233, 234. A series of exquisitely finished pictures from the life of S. Bernardino of Siena, by an unknown painter of 1473.

236. *Raffaelle?* A Madonna and Child (reading). From S. Maria della Misericordia.

The collection of illuminated choir books is part of the spoils of S. Domenico.

The *Etruscan Museum*, on the first floor, has a good collection of vases and small articles found in the neighbourhood, but the discoveries here have not been so productive as those of Cortona and other places. As the Etruscans of Perugia generally burned their dead, very few sarcophagi have been found.

There is a striking view of the town from hence. The pile of buildings on the opposite hill is the *Convent of S. Francesco dei Conventuali*, sometimes called *S. Francesco del Prato*. A winding road, lined with trees, leads thither. The church is a Gothic building of 1230, modernised in 1748. In the 1st chapel on the left of the church is a copy of Raffaelle's Entombment, by the *Cav. d'Arpino*, substituted for the original when Paul V. carried it off. In the sacristy are preserved the bones of the famous Condottiere, Braccio Fortebraccio, killed June 5, 1424, at the siege of Aquila.

In the little green square close to the convent is the *Oratory of S. Bernardino* ("La Giustizia"), a beautiful specimen of Renaissance decoration. Its marble front is inscribed "Opus Augustini Fiorentini Lapidica, 1461," and is the work of *Agostino della Robbia*. In the niches are statues of S. Ercolano, S. Costanzo, the Virgin, and the angel Gabriel.

"This façade, with its terra cottas and parti-coloured marbles, forms one of the most charming examples of polychromatic architecture in Italy. An infinite variety of reliefs, arabesques, and ornaments cover its architraves, flat-spaces, and the side posts of its doors; above rises an arch, the principal architectural feature of the façade, in the lunette

of which San Bernardino appears in a glory of flaming tongues, attended by angels playing upon musical instruments. Among the figures in relief upon the pilasters of this arch, is a group of two angels, one of whom is playing upon a lute, and a lovely figure of Chastity with a lily branch in her hand, whose draperies, arranged in subtle and delicate folds, fall with consummate grace. The reliefs over the door, representing scenes from the life of San Bernardino, are notably realistic in style, and eminently naive in sentiment. In treatment, they are quite unlike Luca della Robbia, whose surfaces are always rounded, whereas these are flat, like Donatello, resembling also his style in careful rendering of nature, irrespective of beauty; while in plastic power, and facility of invention, they surpass any of the terra-cotta works of Luca della Robbia or his scholars."—*Perkins' Tuscan Sculpture.*

Hence, passing the *Madonna di Monte Luco*, a beautiful little church designed by *Galeazzo Alessi*, and under the tall towers called *Torre degli Sciri*, or *degli Scalzi*, we re-enter the town by the Via dei Priori. On the right (by the Via della Cupa), nearly opposite the Chiesa Nuova is, at 18 Via Deliziosa, on the steep of a hill, the two-storied *House of Pietro Perugino* (Pietro Vannucci), whither, in 1495, the twelve-year-old Raffaelle went to his lessons. And so we return to the Corso.

From the Piazza Vittorio Emanuele, by the Porta Marzia, a winding road, fringed with trees, descends to the lower town, which leads to the Porta Romana. At the bottom of the descent, on the left, is the picturesque octangular Gothic *Church of S. Ercolano*, built in 1325 by *Fra Berignate*. It is covered inside with frescoes. S. Ercolano was Bishop of Perugia c. 546, and encouraged and assisted the people under the siege of the city by Totila, by whom, when it was taken, he was beheaded on the ramparts. His effigy appears on the ancient coinage.

On the opposite side of the way (No. 13) is the *Palazzo della Penna*, which contains, amongst other pictures, a beautiful *Perugino*, of the Madonna between S. Jerome and S. Francis, 1507.

On the left of the Corso di Porta Romana is the great grey *Church of S. Domenico*, a fine gothic building designed by *Giovanni Pisano* in 1304, but altered by Carlo Maderno in 1632. Its stained east window, one of the most beautiful in Italy, was executed in 1411 by *Bartolommeo di Pietro da Perugia.*

In the left transept is the glorious monument of Pope Benedict XI., General of the Dominicans, who was murdered 1304, by poisoned figs, by order of Philippe le Bel. The tomb is one of the best works of *Giovanni da Pisa.* A Gothic canopy, supported by spiral columns, encrusted with mosaic, covers the whole. Beneath, two exquisitely lovely female figures draw aside curtains to display the figure of the murdered Pope, which lies on a richly-decorated sarcophagus. A second, and inner canopy, supports figures of the Virgin and saints. It is a tomb which has been often imitated, but never surpassed.

"Rien de plus charmant que ce premier élan de la vive invention et de la pensée moderne à demi engagées dans la tradition gothique. Le pape est couché sur un lit, dans une alcove de marbre dont deux petits anges tirent les rideaux. Au-dessus, dans une arcade ogivale, la Vierge et deux saints sont debout pour recueillir son âme. On ne peut rendre avec des paroles l'expression étonnée, enfantine et douloureuse de la Vierge ; le sculpteur avait vu quelque jeune fille en larmes au chevet de sa mère mourante, et, tout entier à son impression, librement, sans réminiscence de l'antique, sans contrainte d'école, il exprimait son sentiment."—*Taine*, "*Voyage en Italie.*"

At the end of the long street, outside the heavy but hand-

some Porta Romana, we reach the Benedictine convent of *S. Pietro de' Casinensi.* It has a slender tower with a fringe of machicolation half-way up, and a low spire, conspicuous in all distant views of Perugia. Here the church, being complete as a picture gallery, has not been robbed of its contents. It bears some resemblance to S. Maria Maggiore at Rome, and is an ancient basilica, built before 1007 by Vincioli, the first abbot of the convent. The nave is supported by eighteen granite and marble columns, with Ionic capitals, taken from S. Angelo. Above are pictures by *Antonio Vassilacci*, commonly called *L'Aliense*, a pupil of Tintoretto, who exactly copied his manner, and here carried his style into his native place.

On the right of the entrance are pictures of S. Peter in prison, and S. Peter healing the lame man by *Alfani.* Over the third altar in the right aisle is a picture of S. Benedict giving his Rule, by *Massolino da Panicale.* In the chapel which opens from this aisle, is a Madonna with S. John and S. Elizabeth, by *Andrea del Sarto.* Over the doors of the sacristies, on the right of the choir, are copies of saints of Perugino by *Sassoferrato* and a Holy Family by *Bonifazio.* A picture of the Resurrection is by *Alfani.*

In the sacristy are five exquisite little half-length figures by *Perugino*—S. Scholastica, S. Ercolano, S. Pietro Abbate, S. Costanzo, and S. Mauro, which belonged to the sides of an Ascension painted for the high-altar of this church, now in the gallery at Lyons ; the Predella is at Rouen ; the lunette in S. Germain l'Auxerrois; and three more saints—Benedetto, Placido, and Flavia—are in the Vatican gallery. The best of those here are Scholastica and Costanzo, and the colouring of the latter is quite magnificent. He was bishop of

Perugia in the 3rd and 4th century, and was martyred under Marcus Aurelius: he is much overrated in this part of Italy and the district between Perugia and Foligno is still called Strada di Costanzo. Costanzo and Ercolano are both represented in the famous picture of Perugino called "Madonna con Quattro Santi," now in the Vatican. The picture of S. Francesca Romana is by *M. A. Caravaggio.* On the right wall is a Holy Family of *Parmigianino*, and in the corner the earliest known work of *Raffaelle*, S. John embracing the Infant Saviour. At the opposite corner is a head of Christ by *Dosso Dossi.*

The choir has beautiful stallwork with reliefs by *Stefano da Bergamo*, 1535, executed from designs of Raffaelle. The choir books have admirable illuminations by the monks of the convent.

Entering the left aisle we have, at the end, the Dead Christ on the knees of his Mother between S. Leonard and S. Jerome, by *Ben. Bonfigli*, 1468. In the adjoining Cappella Vibi is a marble altar by *Mino da Fiesole*, 1473. Then, on the pillar, is a Judith, a very grand piece of colour by *Sassoferrato*, and in the third chapel three frescoes by *Vasari*, the Marriage of Cana, the Prophet Elisha curing the sick, and S. Benedict re-assuring the monks of Monte Cassino when they were without food. S. Benedict giving his Rule, with the convent of Monte Cassino in the background, is by *Fiamingo.* On the next pillar is an Adoration of the Magi by *Adone Doni* (*Eusebio di S. Giorgio*); an Annunciation by *Sassoferrato;* and a Pieta by *Perugino.*

The *Chapel of S. Martino* in the adjoining convent has frescoes by *Lo Spagna* and *Pinturicchio.* Close by, inside the neighbouring gate of S. Costanza, is a charming little

Passeggiata ("La Veduta"), with a glorious view over hill and valley.

"Perugia is the empress of hill-set Italian cities. Southward from its high-built battlements and church towers, the eye can sweep a circuit of the Apennines unrivalled in its width. From cloud-like Radicofani, above Siena in the west, to snow-capped Monte Catria, beneath whose summit Dante spent those saddest months of solitude in 1313, the mountains curve continuously in lines of austere dignity and tempered sweetness. Assisi, Spoleto, Todi, Trevi, crown lesser heights within the range of vision. Here and there the glimpse of distant rivers lights a silver spark upon the plain. Those hills conceal Lake Thrasymene; and here lies Orvieto, and Ancona there: while at our feet the Umbrian champaign, breaking away in the valley of the Tiber, spreads in all the largeness of majestically converging mountain slopes. This is a landscape which can never lose its charm. Whether it be purple golden summer, or winter with sad tints of russet woods and faintly rosy snows, or spring attired in tenderest green of new-fledged trees and budding flowers, the air is always pure and light and finely tempered here. City gates, sombre as their own antiquity, frame vistas of the laughing fields. Terraces, flanked on either side by jutting masonry, cut clear vignettes of olive-hoary slopes, with cypress-shadowed farms in hollows of the hills. Each coign or point of vantage carries a bastion or tower of Etruscan, Roman, mediæval architecture, tracing the limits of the town upon its mountain plateau. Everywhere art and nature lie side by side in amity beneath a sky so pure and delicate, that from its limpid depth the spirit seems to drink new life. What air-tints of lilac, orange, and pale amethyst are shed upon those vast ethereal hills and undulating plains! What wandering cloud-shadows sail across their sea of olives and of vines, with here and there a fleece of vapour or a column of blue smoke from charcoal burners on the mountain flank! To southward, far away beyond those hills, is felt the presence of eternal Rome, not seen, but clearly indicated by the hurrying of a hundred streams that swell the Tiber."—*J. A. Symonds.*

A great building which occupies a projecting buttress of hill upon the right, now the Military Hospital, was the *Convent of S. Giuliana.* Its church, a fine gothic edifice with a grand rose window, was built in 1253 by Cardinal Giovanni di Toledo.

At the base of the hill on which Perugia stands, about 2 miles from the city, on the road to Rome, is the famous *Tomb of the Volumnii*, which none must fail to visit. Those who drive to Assisi may take it on the way.*

"You descend a long flight of steps to the entrance, now closed by a door of wood: the ancient one, a huge slab of travertin, which was placed against it—a mere 'stone on the mouth of the sepulchre"—now rests against the rock outside. You enter,—here is none of the chill of the grave, but a warm, damp, atmosphere. On one of the doorposts, which are slabs of travertin, an inscription in Etruscan characters catches your eye, and so sharply are the letters cut, and so bright is the red paint within them, that you can scarcely credit the epitaph to have anything like an antiquity of two thousand years.

"Daylight cannot penetrate to the further end of the tomb; but when a torch is lighted you perceive yourself to be in a spacious chamber with a very lofty pitched roof, carved into the form of beam and rafters. On this chamber open nine others, of much smaller size, and all empty, save one at the further end, opposite the entrance, where a party of revellers, each on a snow-white couch, with chapleted brow, torque-decorated neck, and goblet in hand, lie—a petrifaction of conviviality—in solemn mockery of the pleasures to which for ages on ages they have bidden adieu.

"There are seven urns in this chamber, five with recumbent figures of men, one with a female in a sitting posture, and one of a peculiar character. All, except the last, are of travertin, coated over with a fine stucco; they are wrought, indeed, with a skill, a finish, and a truth to nature by no means common in Etruscan urns. The inscriptions show them all to belong to one family, that of 'Velimnas,' or Volumnius, as it was corrupted by the Romans. Four of the urns are very similar, seeming to differ in little beyond the ages of the men, each of whom is reclining, in half-draped luxury, on his banqueting couch; but here it is not the sarcophagus or urn itself which represents the couch, as is generally the case; but the lid alone, which is raised into that form, hung with drapery, and supported by elegantly-carved legs, while the receptacle for the ashes forms a high pedestal to the couch. On the front of each of these ash-chests are four *pateræ*, each with a Gorgon's head in the centre.

"The fifth male, who occupies the post of honour at the upper end of the feast, lies on a couch more richly decorated than those of his

* The keys are kept in a house close to the tomb.

kinsmen, and on a much loftier pedestal. His urn is the grand monument of the sepulchre. In the centre is represented an arched doorway, and on either hand sits, at the angle of the urn, the statue of a winged Fury, half draped, with bare bosom and a pair of snakes knotted over her brows. One bears a flaming torch on her shoulder, and the other probably bore a similar emblem, but one hand, with whatever it contained, has been broken off. They sit cross-legged, with calm but stern expression, and eyes turned upwards, as if looking for orders from on high, respecting the sepulchres they are guarding. The archway is merely marked with colour on the face of the monument, and within it are painted four females—one with her hand on the door-post, and eyes anxiously turned towards the Furies outside, wishing, it would seem, to issue forth, but not daring to pass the threshold through dread of their stern gaolers. The whole scene has a mysterious Dantesque character, eminently calculated to stir the imagination.

"The sixth urn belongs to a female, who is distinguished from the lords of her family by her position, for she sits aloft on her pedestal like a goddess or queen on her throne; indeed, she has been supposed to represent either Nemesis or Proserpine, an opinion which the frontlet on the brow, and the owl-legs to the stool beneath her feet are thought to favour. This is, however, more probably an effigy of the lady whose dust is contained in the urn, and whose name is inscribed on the lid.

"Lastly, you are startled on beholding among these genuine Etruscan monuments, an urn in marble, in the form of a Roman temple, with a Latin inscription on the frieze. But while you are wondering at this, your eye falls on the roof of the urn, and beholds, scratched in minute letters on the tiles an Etruscan inscription, which you perceive at once to correspond with the Latin—P. Volvmnivs, A. F. Violens Cafatia Natvs. That is, Publius Volumnius, son of Aulus, by a mother named Cafatia.

"The roof of the chamber is coffered in concentric recessed squares, and in the centre is an enormous Gorgon's head, hewn from the dark rock, with eyes upturned in horror, gleaming from the gloom, teeth bristling whitely in the open mouth, wings on the temples, and snakes knotted over the brow. Depending by a rod from the lintel of the doorway, hangs a small winged genius of earthenware, and to its feet was originally attached a lamp of the same material, with a Medusa's head on the bottom. . . . On each side of the entrance to the inner chamber, a crested snake or dragon projects from the rocky wall, darting forth its tongue, as if to threaten the intruder into this sanctuary. These reptiles are of earthenware, but their tongues are of metal.

"Never shall I forget with what strange awe I entered this dark cavern—gazed on the inexplicable characters in the doorway—descried the urns dimly through the gloom—beheld the family party at their sepulchral revels—the solemn dreariness of the surrounding cells. The figures on the walls and ceilings strangely stirred my fancy. The Furies, with their glaring eyes, gnashing teeth, and ghastly grins; the snakes, with which the walls seemed alive, hissing and darting their tongues at me; and, above all, the solitary wing (on one side of the entrance), chilled me with an undefinable awe, with a sense of something mysterious and terrible."—*Dennis.*

Many other tombs have been opened in the neighbouring hillside, but are of minor interest. A small museum of the antiquities taken from them, is shown close by in the *Palazzone Baglioni.*

Two miles from Perugia, on the Florence road, is a very perfect vaulted tomb, with an Etruscan inscription. It is called *Il Tempio di S. Manno,* because it contains two blocks of travertine, apparently altars, in which grooves seem to have been cut for carrying off the blood.

CHAPTER LXII.

ASSISI.

It is 40 minutes by rail (2 frs. 55; 1 fr. 80; 1 fr. 25) from Perugia to Assisi, and as the distance is only 12 miles, it is far better to drive thither (12 frs.)

There is an omnibus from the station to the town, which is 2 miles distant, 1 fr. It is better to take a little carriage (1½ fr.) and to go to S. Maria degli Angeli before ascending the hill. Those deeply interested in the life of S. Francis should visit Rio Torto also.

The *Albergo Subasio* kept by Sgr. Andrea Rossi, is an excellent small hotel, in an airy situation with a delightful view, close to S. Francesco; pension 6 frs. a-day. The *Albergo Leone* is in the middle of the town.

At least two whole days should be given to Assisi.

1st day. *Morning.* S. Francesco. Lower and Upper Church, and Monastery.

Afternoon. Chiesa Nuova. S. Chiara and S. Damiano.

2nd day. *Morning.* Good walkers should start early by the Cathedral to S. Francesco delle Carcere—a very hot walk in the middle of the day after March.

Afternoon. Revisit the Lower Church of S. Francesco, and, unless they are taken in going to the railway, visit Rio Torto and S. Maria degli Angeli.

NO Englishman should try to visit Assisi, who goes there steeled against all sense of beauty or goodness in the followers of a creed which is not his own; for it is impossible to have any just impression of Assisi which is not interwoven with the memory of Francesco Bernardone, son of Pietro Bernardone, and Madonna Pica his wife, who

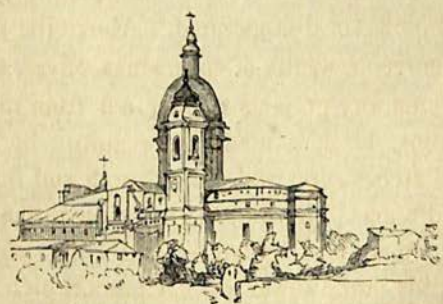
was born here in 1182. And however "protestant" the visitor may be, he will be prejudiced indeed if he declines to draw many a simple lesson from what he sees, when he remembers the great influence which the beautiful life of S. Francis has had upon the whole Christian world, and how, in the words of one of his biographers*—

"S. Francis and his companions, having been called by God to carry the cross of Christ in their hearts, to practise it in their lives, and to preach it by their words, were truly crucified men both in their actions and in their works. They sought shame and contempt, out of love to Christ, rather than the honours of the world and the respect and praise of men. Indeed they rejoiced to be despised, and were grieved when honoured. Thus they went about the world as pilgrims and strangers, carrying with them nothing but Christ crucified; and because they were of the true Vine, which is Christ, they produced great and good fruits to many souls which they gained to God."

After leaving Perugia, the interest of the journey thickens at every step. It is with a thrill of unspeakable interest and expectation that the well-read traveller first approaches Assisi, and he is not disappointed. Above the plains laden with their gorgeous wealth of corn, vines, olives, and melons, a steep promontory projects on our left from the surrounding mountains, its sides made more abrupt by long ranges of terraced arches supporting the church and the huge convent of S. Francis. Beyond the convent, the town, looking much larger than it is, scrambles and clings along the hillside, and ends in the tower of S. Chiara, which rises above the grave of the most devoted and romantic disciple of the great founder. Close by the very station itself rise the vast pile of buildings of the Angeli, enclosing the holy cell of the Porziuncula.

* Fioretti di San Francesco—the Fioretti are attributed to Giovanni da San Lorenzo, made Bishop of Bisignano in 1354.

"The traveller who in our own day visits Assisi, finds himself surrounded by a population of about three thousand souls; and amidst the thirty churches and monasteries which attract his eye, he distinguishes, as pre-eminent above them all, the Sagro Convento, where repose the ashes of St. Francis. It is a building of the sixteenth century, extending over the summit of a gentle eminence at the base of the Apennines. A double row of gigantic arches, resembling two vast aqueducts, the lower of which forms the basis of the higher, sustains a sumptuous terrace, which stands out against the evening sky, like the battlements of some impregnable fortress. The luxuriant gardens, and the rich meadows below, watered by a stream which gushes out from the adjacent mountains, encircle the now splendid church of St. Mary of Angels; where may still be traced the Porziuncula in which Francis worshipped, and the crypt in which his emaciated body was committed to the dust. And there also, on each returning year, may be seen the hardy mountaineers of Umbria, and the graceful peasants of Tuscany, and the solemn processions of the Franciscan orders, and the long array of civil and ecclesiastical dignitaries, waiting till the chimes of the ancient clocks of the holy convent shall announce the advent of the day in which their sins are to be loosed on earth, and their pardon sealed in heaven."—*Sir J. Stephens.*



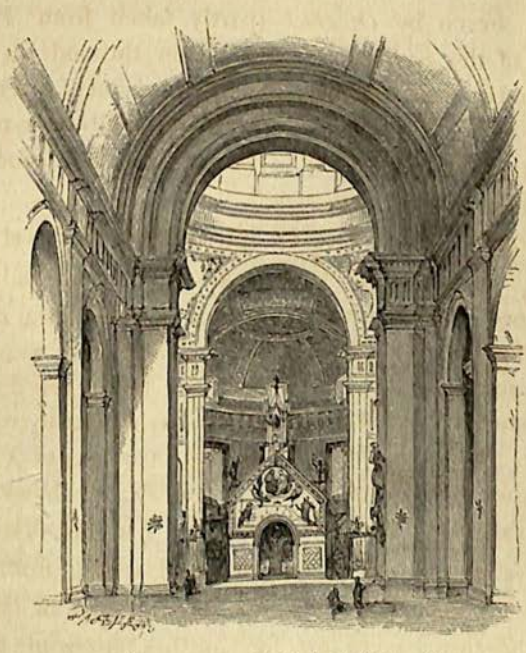
S. Maria degli Angeli.

The vast church of *Santa Maria degli Angeli* is one of the great works of Vignola (1569). Half destroyed by earthquake in 1832, it was restored by Poletti, but the cupola remained intact. Enclosed in the midst of the bare

interior, the little Chapel of the Porziuncula stands gem-like, its front blazing with colour. Over the entrance is a beautiful fresco by *Overbeck* (partly taken from Tiberio d'Assisi) of the Saviour and the Virgin throned in glory, surrounded by floating angels—being the vision of S. Francis, when he heard a voice saying, "They shall take neither gold nor silver, nor money in their purses, nor shoes, nor staff: this is that which I seek."

This fresco is as it were an introduction to the study of Assisi, as revealing the motive-power which pervades the whole story both of the place and of the wonderful character to whom it owes all its importance. For it was in the little house of the Porziuncula that the first seven disciples of S. Francis collected around him, having hardly room to lie down. Here, he first gave them a name, not Franciscans, as they were afterwards called, but *Fratres Minores*, the humblest of God's servants. Here he had his first vision of the future greatness of his order, and, waking from sleep, said to his companions, "Be comforted, carissimi, and be not sad because we are few, for God has shown me that ye shall increase to a great multitude, and shall go on increasing to the end of the world." Here, standing at the door, he sent forth his first disciples, saying, "Go, proclaim peace to men, preach repentance for the remission of sins. Be patient in tribulation, watchful in prayer, strong in labour, moderate in speech, grave in conversation, thankful for benefits." And to each separately, as he bade him farewell —"Cast all thy care upon the Lord, and he will sustain thee." And here also, after his male order was established, he received with torches the first female Franciscan, who had escaped in the night from her father's house, the

beautiful Chiara—"Clara nomine, vita clarior, clarissima moribus"*



The Porziuncula, S. Maria degli Angeli.

With strikingly good taste the greater part of the ancient chapel has been left almost untouched. The curious carved doors remain. The interior is black with age, though now covered with silver votive offerings and lighted by hanging lamps. Behind, on the outer gable, is a fresco by *Perugino*, (much restored), of the Crucifixion: only the figures of the spectators remain. S. Francis is embracing the cross of the Saviour, of which the upper part has been destroyed in

* Celano.

alterations of the church. A beautiful child standing near the fainting Virgin is unaltered.

No Christian should gaze upon the Porziuncula without remembering to whom it owes its existence.

"There were no church-building commissioners in those days. In their stead, a half-starved youth in the rags of a bedesman moved along the streets of his native city, appealing to every passer by, in quiet tones and earnest words, and with looks still more persuasive, to aid him in reconstructing the chapel of La Porziuncula; a shrine of Our Lady of Angels, of which the remains may yet be seen, at once hallowing and adorning the quiet meadow by which Assisi is surrounded. 'He wept to think upon her stones, it grieved him to see her in the dust.' Vows were uttered, processions formed, jewels, plate, and gold were laid at the feet of the gentle enthusiast; and Mary with her attendant angels rejoiced (so at least it was devoutly believed) over the number and the zeal of the worshippers which once more thronged the courts erected in honour of her name."—*Sir J. Stephens.*

Formerly, on August 1, when S. Maria was the scene of the plenary indulgence—*Il Perdono*—especially given here, the whole church was filled with pilgrims who approached the chapel on their knees from the doorway entrance with perfectly Indian enthusiasm, often licking the dust the whole way, and leaving a continuous bloody trail by their lacerated tongues from the door to the altar.

Close to the Chapel of the Porziuncula, in the choir, is that raised by S. Buonaventura over the cell in which S. Francis lived, and where, as the inscription narrates—"Our seraphic father S. Francis died in 1226." His heart and intestines are preserved here. Over the altar is a picture of the saint, which draws up and discloses a terra-cotta figure made from the mask which his companions caused to be taken from his dead face, full of character and expression. Around are frescoes of the twelve companions of S. Francis,

wonderful works of *Lo Spagna*. Passing through the Sacristy, which contains, with much fine wood carving, a beautiful small *Perugino* of the Saviour, and visiting a chapel, which has a portrait of S. Francis painted on a wooden plank which formed part of his bed, we are taken to a courtyard behind the convent, which encloses a little garden of roses. Once they were thorns, but when S. Francis rolled his naked body upon them to mortify the flesh, they blossomed, and the roots have remained, say the monks, and put forth fresh leaves and blossoms ever since. Close by, the monogram IHS. over a low door, announces the *Cappella delle Rose*, which was built by S. Buonaventura over the cave in which S. Francis lived in darkness—"costante in aspra vita, povera e lieta"—till he was summoned to his divine mission by the angels. Beneath the altar you look into the terrible cell of his penance; in it are preserved two pieces of wood which formed part of his pulpit. The restored frescoes in the choir are by *Lo Spagna* (1516), of the Almighty, and saints. Those surrounding the walls are a series of the deepest interest and of marvellous beauty, by *Tiberio d'Assisi*, a pupil of Perugino.

1. S. Francis throws his naked body upon the thorns, which are converted to roses.
2. S. Francis is led by two angels to the Porziuncula.
3. The vision of S. Francis at the Porziuncula.
4. Francis offers his roses to Pope Innocent and obtains the papal indulgence.
5. The solemn publication of the Indulgence (the old façade of the Porziuncula with the picture of Lo Spagna, which preceded that of Overbeck, is seen in the background).

Returning to the church we may admire a glorious copper lamp which hangs before the high altar, and an altar-piece

by *Luca della Robbia* in the right transept—its principal subjects the Coronation of the Virgin, and S. Francis receiving the Stigmata.

The green space in front of the convent has never been built upon, for it was here that S. Chiara, who had taken the veil in this church many years before, was permitted to dine with S. Francis.

"S. Francis prepared the meal on the bare ground, as was his custom. The hour of dinner having arrived, S. Francis and S. Clare, with one of the brothers of S. Francis and the sister who accompanied the saint, sat down together, and all the other companions of S. Francis were humbly seated round them. When the first dish was served, S. Francis began to speak of God so sweetly, so sublimely, and in so wonderful a manner, that the grace of God visited them abundantly, and they all became lost in the contemplation of Christ. Whilst they were thus entranced, with their eyes and hearts raised to heaven, the people of Assisi and of Bettona, and of all the country round about, saw S. Maria degli Angeli as it were on fire, as well as the convent and the woods adjoining. But on arriving at the convent, they only found S. Francis, S. Clare, and all their companions, sitting round their humble meal, but absorbed in contemplation; and they then knew of a certainty, that what they had seen was a celestial, not a material fire, which God had miraculously sent to bear witness to the divine flame of love, which consumed the souls of these holy monks and nuns, and they returned home with great consolation in their hearts. After a lapse of time, S. Francis, S. Clare, and their companions came back to themselves; and, being fully restored by the spiritual food, cared not to eat that which had been prepared for them."—*Fioretti di S. Francesco.*

It was here also that in later years the first general Chapter of the Order (called "Storearum" from the reed huts in which those from a distance were lodged) was held by S. Francis,—Cardinal Ugolino, and it is said, S. Dominic, also, being present.

We may now ascend by the excellent new road which leads to the city, and which follows the course of the stony

path up which S. Francis so often walked in eager converse with his favourite disciple Leone—his "little sheep"—(pecorello di Dio) as he was wont affectionately to call him. The town is entered beneath the vast convent of S. Francesco, standing out above the hillside on a series of lofty arches. As we approach we are reminded of the description in Dante:

"Intra Tupino, e l'acqua che discende
Dal colle eletto dal beato Ubaldo,
Fertile costa d' alto monte pende
Onde Perugia sente freddo e caldo
Da porta Sole, e dirietro la piange
Per greve giogo Nocera con Gualdo.
Di questa costa, là dov'ella frange
Più sua rattezza, nacque al mondo un sole
Come fa questo tal volto di Gange.
Però chi d'esso loco fa parole,
Non dica Ascesi, chi direbbe corto,
Ma Oriente, se proprio dir vuole."

Par. xi. 43.

The streets of Assisi are well-paved and clean, but desolate. There are abundant fountains, and here and there a handsome palace with half-closed windows. Still, as we ascend to the piazza, we are walking in the footprints of S. Francis. It is the street in which as a young man, meeting with "a certain soldier of honour and courage, poorly and vilely clad," he took off his own fine clothes and gave them to him; and in which, after his first vocation, he punished a lingering longing for pastry (!) by begging from door to door for the vilest scraps of refuse, which he took home for his maintenance.

In the Piazza Grande, beneath the tall tower of S. Maria della Minerva, is the portico of a *Temple of Minerva*, with

six Corinthian columns of travertine. Goethe describes how he ascended the hill of Assisi on purpose to visit this pagan monument, which so delighted him that he would not mar the impression by any Christian associations, and left the convent unseen!

Just above the piazza is the *Cathedral of S. Rufino*, with a tower and handsome unaltered façade of 1140. It has three portals sculptured in low relief, and, above them, three rose windows, and many detached figures of monsters on brackets. It contains a Madonna of *Niccolo d'Alunno*, but its chief interest will always arise from the recollection that it was here that "S. Francis preached in such a wonderful way on holy penance, on the world, on voluntary poverty, on the hope of life eternal, on the nakedness of Christ, on the shame of the passion of our Blessed Saviour, that all those who heard him, both men and women, began to weep bitterly, being moved to devotion and compunction."*

On the right, at the opening of the street which leads from the piazza to S. Chiara, is the *Chiesa Nuova*, built over the paternal house of S. Francis. As this church and convent belong to the Spaniards they have escaped suppression. The high altar is believed to occupy the site of the chamber of S. Francis, in which he had his visions of angels. To the left is a chapel—an unaltered chamber of the house, it is said—showing the original walls, with a door where the angel appeared to the mother of S. Francis before his birth, in 1182, to announce that her infant, like the Saviour, must be born in a stable. Hard by, is the caverned cell in which S. Francis as a child, "il dolce figlio," was shut up by his father to prevent what he then considered as fantastic acts

* Fioretti di S. Francesco, ch. xxx.

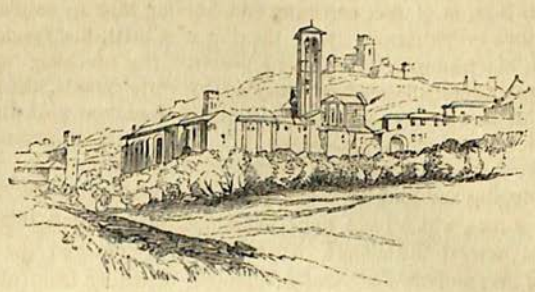
of devotion. In a narrow alley, a little behind the church, is the stable, which is the reported birthplace of S. Francis, now enclosed in a chapel.

It was in front of the house whose site this church occupies, that Francis, irritated by the anger of his father Pietro at his having taken money to which he was not entitled for the restoration of S. Damiano, stripped himself of all the gay garments he had given him, and flung them at his feet. Henceforward, as he vehemently declared, he would have no father but God, while he was standing clothed only in the hair shirt which he wore beneath his other raiment, to the astonishment of the crowd who had collected, till the bishop—with the spirit of mediæval times—took him in his arms, and covered him with his episcopal mantle.

The Church of S. Chiara, close to the gate, striped in red and white, and with a lofty tower, is of great interest. The roadway passes beneath its enormous flying buttresses. The ceiling over the altar is decorated by thirteenth century painters with figures of female saints (Agnes, Monica, Catherine, Chiara, Cecilia, and Lucia). In the right transept are injured frescoes by *Giottino*.

A flight of steps in front of the altar leads to a crypt, where you stand in darkness, and a nun, behind a grating in a lighted inner chapel, draws up a screen, and reveals the body of S. Chiara, the beloved friend and disciple of S. Francis, clad in the habit which she wore when living. It is still visited by pilgrims upon their knees with prayers and tears. The *Reliquary* contains the long flaxen tresses of the saint, cut off when she took the veil, her boxwood comb, and a skein of thread wound by her,—also the (black) hair of S. Francis and his breviary.

S. Antonio, near the Perugia gate, is also a fine church, with a good Lombardic façade and rose windows.



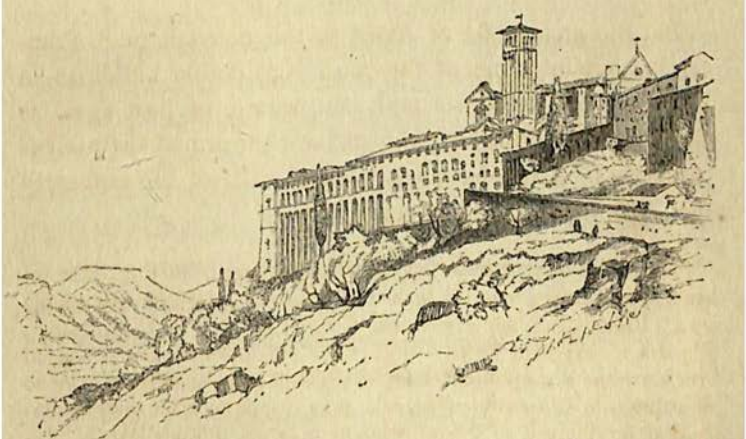
S. Chiara, Assisi.

But the great sight of Assisi is the convent of S. Francesco, certainly one of the most remarkable buildings in Italy, beloved by artists now, and where, in past ages, as Rio says, "all artists of renown have prostrated themselves in succession, and have left on the walls of the sanctuary the pious tribute of their pencil."

"On the Umbrian mountains by Assisi, sleeps, in the peace of heaven, S. Francis, who left such sweet odour of sanctity in the middle ages. Round his tomb assembled, from every part of Christendom, pilgrims to pay their vows. With their offertories there was erected over his grave a magnificent temple, which became a rallying point to all painters of Christian feeling, who thus displayed their thankfulness to God for the gift of genius, who here in the solitude laid in fresh stores of inspiration, and who having left upon these walls a proof of their powers, returned home joyous and rich. Cimabue, one of the first leaders in the holy war against Byzantine mannerism, here painted the most beautiful of his Madonnas; his pupil, the shepherd of Mondone, here drew those simple stories which established his fame; hither flocked the artists of Siena, Perugia, Arezzo, and the best of the Florentines,—the beatified Fiesole, of angelic life and works, Benozzo Gozzoli, Orcagna, Perugino, and lastly, Raffaelle, the greatest of painters.

"Thus was formed in the shadow of the sanctuary a truly Christian

school, which sought its types of beauty in the heavens; or which, when the scene of its subjects lay below, chose the saints of earth as its models. It loved to represent, now the Virgin Mother, kneeling before her Son, or seated, caressing and holding him up to the veneration of saints or patriarchs; now the life of Christ, his teachings, his sufferings, his triumph; or again to pourtray the touching legends of those simple times, the martyrs crucified by early tyrants, the devotion of a hermit in a lonely cave, a soul of the blessed borne on the wings of seraphs, a religious procession, the miracle of a preacher, the solemnity of a sacrament; but ever, images of comfort and of hope, cherubs singing and making melody, maidens smiling at the unfolding heavens, scenes which have their beginning on earth and their end in the world beyond the clouds, where the Madonna and the Saviour are seen, in radiant and joyful serenity, watching from above the gathering of faithful suppliants in the world below."—*Bona.*



S. Francesco, Assisi.

Since the accession of the present Government the convent has been cruelly suppressed, only eight of the brethren being allowed to remain as chaplains, and these forbidden to wear the habit of the order. The grand religious services which were celebrated here some years ago, no longer exist.

The building of the magnificent double *Church of S. Francesco* was begun in 1228, only two years after the death of S. Francis. The Lower Church was completed four years after, the Upper not till 1253. The body of S. Francis was removed hither in 1230. The architect was Jacopus, a German.

The *Lower Church* is approached through a cloistered quadrangle, from which a flight of steps ascends to the grassy platform in front of the upper church. The entrance is by a beautiful gothic porch supported by pillars. In the centre of the arch is a small but precious mosaic of S. Francis. The church is constantly used for services, and is open all day except from 12 to 3. We enter by a long wide vestibule, which is two centuries later in date than the rest of the building, but perfectly harmonises with it in form and colour. Nothing can be more solemn or more beautiful than the general effect, which, after all, and not the details, will make the most lasting impression. Besides the grand play of light and shadow and the glorious effect of colour from the frescoes, great effect is given by the inlaid work of red and white marble round the lower surface of most of the walls. Making the round of the church, on the left of the entrance is a fresco by *Sermei*, then the little chapel of S. Sebastiano with frescoes by *Martelli*, a pupil of Domenichino. Then a Madonna and Child with S. Antonio Abbate, S. Antonio of Padua, and a bishop, a beautiful work of *Ottaviano da Gubbio*. Opposite, are three interesting tombs. The first, belonging to the Cerchi family of Florence, supports a porphyry vase, presented to the church, filled with ultramarine for its decorations, by a sister-in-law of Queen Hecuba of Cyprus, thirty years after the death of the latter.

The second tomb, long supposed to be that of Joseph, King of Jerusalem, who became a Franciscan in 1237, is now discovered to be that of Catherine, daughter of Queen Hecuba. Here the papal bulls in favour of the convent are engraved. The third tomb is proved by archives which have been found to be that of Hecuba herself, who died here in 1240, erected by the Florentine sculptor Fuccio for her daughter. It much resembles the beautiful tomb of Benedict XI. at Perugia. Beyond these is the chapel of S. Antonio Abbate with tombs of the Dukes Blaschi of Spoleto. The chapel at the end of the vestibule, Il Crocifisso, was built by Cardinal Albornoz, who was once buried there, but has been removed. The frescoes of S. Catherine of Alexandria and S. Agata of Catania are by *Pace da Faenza.*

Entering the *Nave*, we find the walls covered with frescoes. Those on the left, from the Life of Our Saviour, are supposed, though by an unknown artist, to be the oldest in Assisi. Those opposite, of the Life of S. Francis, are by *Mino da Torrita.* Beginning to examine the chapels from the left, we see

The *Chapel of S. Martin* of Tours, erected by Cardinal Gentile, covered with paintings of the life of S. Martin by *Simone Memmi*, viz. :—

1. S. Martin divides his cloak with the beggar at the gate of Amiens.
2. Our Saviour appears, wearing the cloak.
3. S. Martin is invested with sword and spurs by the Emperor Julian.
4. His interview with Julian when he renounces his service.
5. He kneels before S. Hilary to receive ordination.
6. The Emperor's chair takes fire under him, because he does not rise to receive S. Martin.

7. Angels place golden bracelets on the arms of S. Martin as he elevates the host.
8. He heals a sick child.
9. He dies and is carried up to heaven by angels.
10. He is buried.

Cardinal Gentile, founder of the chapel, is represented kneeling to S. Martin in the lunette above the entrance.

There is a beautiful altar-front of needlework.

The next chapels are of no especial interest. Outside, in the nave, is a pulpit inlaid with mosaic, whence the relics are shown on the 5th Sunday after Easter. On the wall behind is a Coronation of the Virgin by *Fra Martino*, nephew of Simone Memmi.* Above are frescoes of the Life of S. Stanislaus. On the right is the papal throne: on the left a fresco marks the tomb of the Beata Giacobba delle Sette Sole, the friend of S. Francis, whom he sent for on his death-bed.

The High Altar stands under the cross above the tomb of S. Francis, and is formed by a slab brought from Constantinople, resting on twenty-two gothic columns. The groined roof above, bending over the shrine of S. Francis, is divided into four triangles, which contain the masterpieces of *Giotto*, taken from the story of the Vision of S. Francis in the plain below S. Quirico, in which he saw three maidens —interpreted as Chastity, Obedience, and Poverty,—who uttered the words "Welcome, Lady Poverty." The frescoes represent:—

Northern. Sancta Castitas. Chastity is a maiden praying in a tower, to whom one angel presents a palm branch and the other a book. Two warriors are prepared to defend the fortress. Between them, a knight receives the

* Falsely attributed to Giottino.

baptism emblematical of his vow of purity. In the angle on the left, S. Francis welcomes three disciples: in that on the right, Penance, winged, puts to flight the World, the Flesh, and the Devil.

Southern. Sancta Obedientia. Obedience, robed in black, and supported by Prudence and Humility, puts the yoke over the head of a kneeling monk. On the roof of the loggia beneath which these figures are placed, is S. Francis, attended by kneeling angels.

Western. Sancta Paupertas. S. Francis, in a rocky wilderness, is wedded by our Saviour to Poverty. She stands among thorns, attended by Hope and Charity as bridesmaids. In the foreground are two boys mocking her, on either side groups of angels as witnesses. In the left angle S. Francis gives his robe to the poor soldier; in that on the right are three men in rich robes, probably benefactors of the convent. The idea of the principal subject was probably suggested by the beautiful lines of Dante:—

"Chè per tal donna giovanetto in guerra
Del padre corse, a cui, com'alla morte,
La porta del piacer nessun disserra:
E dinanzi alla sua spiritual corte,
Et coram patre le se fece unito,
Poscia di dì in dì l'amò più forte.
Questa, privata del primo marito,
Mille e cent'anni e più dispetta e scura
Fino a costui si stette senza invito:
. . . . . .
Ma perch'io non proceda troppo chiuso;
Francesco e Povertà per questi amanti
Prendi oramai nel mio parlar diffuso."*

Paradiso xi.

* "A dame, to whom none openeth pleasure's gate,
More than to death, was, 'gainst his father's will,
His stripling choice; and he did make her his,

Eastern. Gloriosus Franciscus. S. Francis is seated in glory, surrounded by angels, and above his head is a banner, bearing a cross and surrounded by seven stars. A tradition ascribes the design of these paintings collectively to Dante, who was an intimate friend of Giotto.

"Ici les personnages, les grandes femmes nobles rangées en processions hiératiques, ressemblent aux Mathilde, aux Lucie de Dante ; ce sont les sublimes et flottantes apparitions du rêve. Leurs beaux cheveux blonds sont chastement et uniformément relevés autour de leur front; pressés les uns contre les autres, ils contemplent; de grandes tuniques à longs plis, blanches ou bleues, ou d'un rose-pâle, tombent autour de leur corps; ils se serrent autour du saint, autour du Christ, silencieusement, comme un troupeau d'oiseaux fidèles, et leurs têtes un peu tristes ont la langeur grave du bonheur céleste."—*Taine.*

The tribune is occupied by a Last Judgment of *Sermei.* On the wall to the left, above the stairs to the monastery, is a glorious fresco of the scene at La Vernia when S. Francis received the stigmata, by *Giotto.* On the other side of the tribune and on the northern wall are other frescoes by *Giotto* relating to the resuscitation by S. Francis of a child, who was killed by falling from a house. The angels above are also by *Giotto.*

The *North Transept* is chiefly decorated by frescoes of *Puccio Capanna,* a pupil of Giotto. The glories of the saints are raised. The pictures represent the last scenes in the life of Christ, and S. Francis receiving the stigmata. On

Before the spiritual court, by nuptial bonds,
And in his father's sight: from day to day,
Then loved her more devoutly. She, bereav'd,
Of her first husband, slighted and obscure,
Thousand and hundred years and more, remain'd
Without a single suitor, till he came.

. . . . . .

But not to deal
Thus closely with thee longer, take at large,
The lover's titles—Poverty and Francis."

Cary's Translation.

the left wall is a large Crucifixion by *Pietro Cavallini.* It is the only work in existence of this master, who was the ablest of the pupils of Giotto. But it is a noble composition. The sky is filled with angels wringing their hands. The figure riding a white horse is said to be Walter de Brienne, Duke of Athens, for whom the fresco was painted. By the same artist, who has represented himself below (in a kind of predella) with his hands upraised, is a beautiful Madonna and Child, with S. Francis and S. John, below the Crucifixion.

"The personal character of Pietro Cavallini was pure and noble; no sordid views influenced him as an artist, and as a man he was deeply religious, charitable to the poor, loving and beloved by every one, and his old age exhibited such a pattern of holiness and virtue, that he was reverenced as a saint on earth, and more than one of his paintings was invested after death, in popular estimation, with miraculous powers. He died, it is said at Rome, in the 85th year of his age, and was buried in the basilica of S. Paolo."—*Lindsay's Christian Art.*

The transept is closed by the Chapel of S. Diego with a beautiful stained window, which, like most of those in this church, is by *Bonino d'Assisi.* On the left hangs a masterpiece of *Lo Spagna,* the Madonna and Child, between SS. Catherine, Francis, Roch, Clara, and Louis. Close to this picture is the entrance of the double sacristy. In the outer division are a double series of frescoes, the upper by *Sermei,* the lower by *Georgetti.*

Over the door of the inner room is a portrait of S. Francis* painted soon after his death, and four of his

* Thomas of Celano, who wrote only three years after the death of S. Francis, has left a more precious verbal portrait of him—"Oh how lovely, how splendid, how glorious he appeared in innocence of life, in simplicity of speech, in purity of heart, in the delight of divine things, in brotherly charity, in frequent obedience, in amiable courtesy, in angelical aspect. . . . . He was of middle stature, rather under than over, with an oval face and full but low forehead; his eyes were dark and clear, his hair thick, his eyebrows straight; he had a straight and delicate nose; a

miracles, by *Giunta da Pisa.* Amongst the relics preserved here are the veil of the Virgin (!) and the copy of the rules of the Order which was approved by Honorius III., and which the saint always carried about with him.

In the *South Transept* the walls are chiefly occupied with scenes from the life of Christ and of S. Francis by *Taddeo Gaddi* and *Giovanni da Milano.* Beginning on the upper side of the west wall:—

"The frescoes by Giovanni on the vault represent the early history of our Saviour; the composition is admirable, the story told at a glance, the accessory objects or persons are well-chosen and few, the faces and attitudes full of expression and even beauty, the drapery is dignified and noble, the colouring soft as well as rich, and a certain natural grace prevails throughout, which is very winning. I may cite the Adoration of the Kings, the Purification, and the Dispute with the Doctors, as examples of his composition, and the Massacre of the Innocents for an expression and feeling in the groups of agonised mothers, not inferior to Giotto himself."—*Lindsay's Christian Art.*

Six figures of saints on the south wall are by *Simone Memmi.* Near them is a beautiful Madonna and Child by *Fra Martino.* On the left wall, above a grating which covers the tomb of the companions of S. Francis, are an immense Virgin and Child with angels, and a figure of S. Francis, by *Cimabue.* The Chapel of the Sacrament, which closes this transept, is painted with scenes from the life of S. Nicholas and figures of the 12 apostles, by *Giottino.* Over the altar two angels draw back a curtain from the tomb of Cardinal Orsini.

Returning, by the chapels on the left of the nave, that of La Maddalena has frescoes of the life of the saint by *Buffal-*

voice soft, yet keen and fiery; lips modest, yet subtle; a black beard not thickly grown; a thin neck, square shoulders, short arms, thin hands with long fingers, small feet, delicate skin, and little flesh; roughly clothed; sleeping little; his hand ever open in charity.

macco, a scholar of Giotto (1320); that of S. Antony of Padua, once decorated by Giottino, now has frescoes of which the upper range are by *Scrmei* and the lower by *Marianelli.* Passing a Martyrdom of S. Lorenzo, attributed to *Giottino*, we reach the last chapel, of S. Louis of France. The frescoes of the Preaching and Death of S. Stephen are by *Dono Doni* (1560). On the roof are frescoes of prophets and sibyls by *Ingegno d'Assisi*, a scholar of Perugino (1560), imitated by Raffaelle in S. Maria della Pace at Rome.

A flight of steps descends to the modern *Crypt*, a Greek cross, erected around the spot where the bones of S. Francis were discovered in 1818. A shrine with sixteen columns of jasper and marble seems scarcely a suitable resting-place for him whom Bossuet calls "Le plus désespéré amateur de la pauvreté qui est peut-être dans l'église"—but it encloses a piece of the solid rock, in which the tomb was found, and above, by the light of a lamp, we see the stone sarcophagus itself with a raised iron grille. The lid of the sarcophagus is in the arm of the cross. In the passage leading to the convent are colossal statues of Pius VII. and Pius IX.

The *Upper Church* is an exquisite masterpiece of pure gothic architecture. It is generally closed, but is opened by the sacristan below. It is a Latin cross, 225 feet long, 36 wide, and 60 high. Of the five compartments of the roof, two have only stars on a blue ground, the others frescoes by *Cimabue.* The walls of the nave are covered with frescoes. The lower range are by *Giotto* (1298). They begin from the right transept and represent the story of S. Francis:—

1. S. Francis meets a Simpleton, who spreads his cloak for him to

walk on, in prophetic vision of his future. The temple in the piazza is seen in the background.

2. S. Francis gives his robe to the poor officer. The scene is the valley below Assisi.

3. The Dream of S. Francis, who sees armour provided for his followers, typical of the spiritual warfare they are to fight.

4. The figure on the Crucifix of S. Damiano bids S. Francis to repair His house.

5. S. Francis renounces his father Bernardino.

6. Pope Innocent III. in a vision sees S. Francis supporting the basilica of the Lateran.

7. Pope Honorius III. confirms the Order of S. Francis.

8. His sleeping brethren see the spirit of S. Francis in a chariot of fire.

9. A monk has a vision of the thrones prepared in heaven for S. Francis and his disciples.

10. S. Francis sends Brother Sylvester to exorcise the wicked town of Arezzo.

11. S. Francis begs to test his faith before the Sultan.

12. S. Francis in ecstacy.

13. S. Francis preaches before a *presepio*.

14. S. Francis, ascending to La Vernia, calls water from a rock.

15. S. Francis preaches to the Birds at La Vernia.

16. The Count of Celano dies while he is hospitably entertaining S. Francis.

17. S. Francis preaches before the Pope and Cardinals.

18. S. Francis appears in vision, while S. Antony of Padua is preaching at Arles.

19. S. Francis receives the stigmata at La Vernia.

20. The Death of S. Francis.

21. A Brother of the Order lying sick sees the death of S. Francis in vision, and crying out, "Tarry, father! I come with thee," falls back and expires.

22. One Jerome doubts the stigmata of S. Francis, and examines the marks of the nails.

23. S. Chiara looks her last upon the dead body of the saint, as it is being carried to Assisi—a very beautiful picture.

24. The Canonization of S. Francis.

25. The truth of the stigmata is brought home to Pope Gregory X. by a vision.

26. A Catalonian, mortally wounded by robbers, is healed by the spirit of S. Francis.

27. A woman of Monte Marmo who had died unabsolved, is permitted, by the intercession of S. Francis, to return to life till she has confessed.

28. S. Francis vindicates the innocence of a bishop imprisoned on accusation of heresy.

The upper range of frescoes (most of them much injured) are by *Cimabue*, 1286. They narrate the story of the Old and New Testament from the Creation to the Crucifixion.

"In these works there is an evident struggle in the mind of the artist to give to traditional form the expression of a living intention, but all that belongs to a closer imitation of Nature in her individual peculiarities, all that belongs to the conception of characteristic or graceful action, is still wanting. The form of the countenance is alike throughout, the expression as conveyed by mien always constrained. Yet, notwithstanding all these defects, these works must be regarded as having been mainly instrumental in opening a new path to the free exercise of art."—*Kugler.*

The walls of the transepts are covered with frescoes (also much injured) by *Giunta da Pisa* (c. 1252). In the centre of the tribune is the papal throne of red marble erected by Gregory IX., and attributed to *Fuccio.* On the left of the nave is an exquisite little gothic pulpit. Round the altar is a screen, with columns brought from the lower church. The frescoes are being injudiciously, ignorantly, and gaudily restored.

The *monastic* buildings are grand in scale and proportions. The principal cloister is surrounded by double arcades, and decorated with injured frescoes of celebrated Francescans by *Dono Doni* (1505). The Refectory is of vast size. Passing the Lavatory of red marble, we see the Winter Choir, with a Last Supper by *Dono Doni.* In an immense room above are the hundred and two beautiful carved stalls with intarsiatura work by *Domenico di S. Severino* (1506),

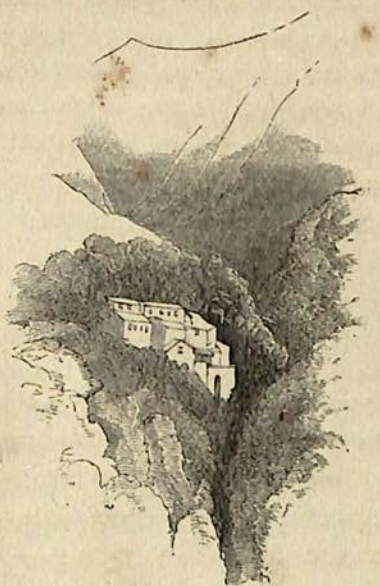
removed by the Sardinians from the upper church. The outer loggias, running through the great arches, which are so conspicuous a feature below, form a most beautiful walk with wide and lovely views. Near the angle of the convent si a curious figure of Pope Sixtus IV. seated in a niche.

Amongst the historical monks of this monastery was Guido da Montefeltro, the famous Ghibelline chieftain, who had taken the habit of S. Francis, and who, when summoned hence by Boniface VIII. to assist him in reducing Palestrina, advised him to "promise much but perform little." Returning to his convent, he died here in 1298.

After all, the convents in Assisi itself, wondrously beautiful and interesting as they are, are only commemorative: the sites connected with the actual lives of Francis and Chiara must be sought without the walls, and form the object of three short separate excursions.

1. A picturesque but rugged road of two miles, impossible for carriages, leads (under the arch which joins the cathedral and passing a Roman tomb) along the side of the mountain to the *Hermitage of S. Francesco delle Carcere.* It stands in a cleft filled with luxuriant wood in the midst of the scorched and arid limestone rocks of Monte Subasio. A low gateway, with a fresco of the Virgin and Child between S. Francis and S. Chiara, is the entrance to a wood, which is filled with wild flowers, and where nightingales sing abundantly. A knot of brown conventual buildings occupies the most picturesque position in the gorge, and encloses the cell whither S. Francis retreated as a young man to combat with his passions in perpetual solitude and penance. His

stone bed is shown, and his wooden pillow, a fountain which burst forth in answer to his prayers, and the hollow by which



S. Francesco delle Carcere.

the tormenting Devil escaped. In the dormitory is a large cross given by S. Bernardino. In the cell of S. Francis, now a chapel, is a miraculous crucifix which is said to have conversed with the nun Diomira "di gran bontà e perfezione," and to have told her that it so loved two Franciscans (Fra Cristoforo of Perugia and another) that the whole world might be saved by their prayers. Not only this, but when Fra Silvestro dello Spedalicchio, overwhelmed by fatigue, fell asleep before it, it woke him with a cuff—"un soavissimo schiaffo"—bidding him go and sleep in a more suitable place, *i.e.*, his dormitory! Five other peni-

tential cells remain in the wood, through the midst of which runs a stream which, when it threatened to destroy his hermitage, was stopped by the prayers of S. Francis. It is said that it now rages violently when any public calamity is at hand. In this wood, says one of his biographers, while S. Francis was singing the praises of God in French—to him the language of song—he was attacked by robbers, who, disappointed by his absolute poverty, for he possessed nothing but a hair shirt with a peasant's tunic over it, threw him into a ditch filled with snow.

2. A road which turns to the right outside the Foligno gate, beyond S. Chiara, leads half a mile down the hill (practicable for carriages but very steep) to the beautifully situated *Convent of S. Damiano*, which is one of the most interesting and perfectly preserved historical shrines in Italy. An inscription over the door announces "Questo è il primo convento di S. Chiara." It was given to her by S. Francis, to whom it had been made over by the Benedictines. Here she founded the order which was first called the "Poor Ladies of S. Damiano," but afterwards the "Poor Clares," and here she lived for forty-two years and died on the 12th of August, 1253. Her mother Ortolana, and her younger sister Agnese became members of her sisterhood. She appears seldom to have seen S. Francis after her profession. Not being a priest, he could not hear confession from her or direct her spiritual life; on the contrary, he was rather in the habit of sending to consult her and seeking her advice and prayers, when he was in any trouble. Before his last journey to Rieti, when he was already smitten with his death-sickness, he visited her,

"comforting her with holy words and bidding her a humble farewell."

The convent is wonderfully little changed by more than 600 years, and many parts of it remain exactly as they were left by Chiara, unspoilt by the later gilding and decorations which generally contaminate the houses of the saints. Over the entrance is a rude fresco, marking a window from which she is said, with the Sacrament in her hand, to have repulsed the Saracens who were scaling the convent. The low vaulted church, black with age, has on the right a fresco attributed to Giotto, representing a story in the life of Francis, which occurred here. While praying in the church before a crucifix (now at S. Chiara) it spoke to him, saying, "Francis, my servant, thou shalt restore my church," and he, taking it literally, stole a purse of money from his father and brought it hither to the priest, but being pursued by his father, who discovered the theft, threw the purse in at an open window. The scene is graphically told,—the amazed priest, the angry father with a stick, &c.

Opposite is a reliquary containing the breviary of Chiara, her bell, the alabaster pyx with which she repulsed the Saracens, and the pectoral cross of S. Buonaventura. The shrine close by was that of the Beato Antonio di Stroncone, whose office is still recited here. It is now empty, and it is a curious evidence of the value set upon the relics of saints, that the inhabitants of Stroncone, near Spoleto, took advantage of the confusion consequent upon the French occupation, to break into the convent and carry off the body to their native town, where it is still.

In a chapel on the right of the church is a crucifix—most wonderful in character and power—by *Fra Innocenzo da*

Palermo. A legend—"una pia umana tradizione," says that the head was left unfinished by the artist and carved by the angels in the night.

Near the altar are modern pictures, of the death of S. Chiara, and her benediction of bread, "pannotti," in the presence of Innocent IV. The present choir was built by S. Bernardino of Siena. From it, we enter the choir of S. Chiara, which is touchingly interesting and quite unaltered; the doors, the old worn desks, and the simple wooden seats which turn back, are the same. A tablet bears the names of the forty-eight nuns who worshipped here in the time of S. Chiara, beginning with her sister Agnese. They are for the most part buried between this and the church, but Chiara herself was carried fifteen years after her death, to the convent which bears her name, whither the living nuns were also removed, as it was not considered safe for them to remain without the walls, and S. Damiano was given up to monks, who have ever since retained it. The Office of the Translation of S. Chiara is still sung here on the 3rd of October. In a corner of the old choir is a niche, which tradition claims to have been made by the shoulder of S. Francis, when the walls opened miraculously to conceal him from his angry father.

Passing through the cloister, which has frescoes of the Annunciation, and of S. Francis receiving the Stigmata, by *Eusebio Perugino*, we reach the absolutely unaltered *Refectory* of S. Chiara, with its low vaulted roof, and brown walls, and worn oak tables. Here, according to the legend, she nourished fifty persons with half a loaf of bread; and here Francis, when dining with the nuns, heard the voice of the Saviour pronouncing his certainty of eternal life. Here

also it is said that a cross appeared upon the conventual loaves of bread, when Chiara—"that sweetest flower of S. Francis"—as his biographers call her, had prayed for a blessing upon them, being ordered to do so by the pope himself, who was present.

Above is the *Dormitory* where fifty nuns slept together without division into cells, and that where Chiara tended sick and infirm persons, leading to the room in which she died. Formerly a small chapel opened out of this room, from which she took the pyx to confront the Saracens at the window, which bears the inscription—"Da questa porta furono da S. Chiara ributtati i Mori col Santissimo Sacramento."

In a chapel of the outer cloister is a most lovely fresco of *Tiberio d' Assisi*, representing the Madonna and Child throned, with floating angels holding a crown, between S. Antonio, S. Girolamo, S. Francis, and S. Agnese.

S. Damiano has been suppressed and its monks most harshly treated by the Sardinian government. There is even an impression that this shrine of Italian history will soon be put up to public auction! *

3. Turning to the left near S. Maria degli Angeli, less than two miles brings us to Rio Torto, where was the first convent of S. Francis, being in fact at first only a thatched hovel where he stayed with his companions on their first return from Innocent III. at Rome, the Porziuncula being too small. The great church raised over his cell was thrown down only a few years ago by earthquake, and the present edifice is quite modern. However, it encloses the cell, with

* To Protestants it seems incredible that no English Catholic should be found who is willing to purchase and preserve—*without altering it*—this sacred shrine of his religion!

the bed of the saint. Close by, two of his companions, Fra Egidio and Fra Corrado della Marca, were buried. The convent was given to S. Francis by the Benedictine monks on Monte Subasio, of whose convent nothing now exists, but a quit rent was always paid for this by the Franciscans, in the shape of basket of the fish called *loschi*, sent over the hills to the far-away convent of Subiaco. The little Chapel of the Maddalena which is passed between Rio Torto and the Angeli, is of the time of S. Francis.

And now we must return to the station and leave behind the mediæval world in which we have been living. Yet the very dusty way itself which leads us there is that along which S. Francis went singing with Brother Egidio, and admonished people by the way, saying simply—"O love and serve God, and repent perfectly of your sins," while Egidio added, with childlike simplicity—"Do what my spiritual father says to you, for he always says what is best." It was on this road, that, as he was being carried home in a litter in his last illness, he bade the bearers to stop, and said to his brethren, "Vedete, figli miei, never give up this place. Wheresoever you go, return always to this as your home, for this is the holy house of God." * And as, for the last time, we pass the Convent of the Angeli, we must remember that there, having touchingly added his welcome to "Sister Death,"† to his "Song of all Creatures," the great founder lay upon his deathbed, surrounded by the

* It is the recollection of these almost last words of S. Francis which has made the spoliation of Assisi so peculiarly bitter to his Order, to the Pope, and to the whole Catholic Church.

† "Laudato sia mio Signore per suor nostra morte corporale:
Da la quale nullo homo vivente puo scapare.
Guai a quelli che more in peccato mortale!
Beati quelli che se trovano nella tua sanctissima voluntate
Che la morte secunda non li potra far male."

brethren, with his faithful friend Giacobba dei Settisoli. As the supreme moment approached, he ordered the beginning of the 13th chapter of S. John to be read to him; then, in broken accents, he himself repeated the 142d Psalm,—and finally, as his glazing eyes told that "Sister Death" was really come, passed away, saying to his weeping beloved ones—"Farewell, my children, for now I go to God, to whom I commend you all," and, in the words of one of his biographers, "was absorbed into the abyss of the light of God."

> "O Francis, never may thy sainted name
> Be thought or written save with soul aflame,
> Nor spoken openly nor breathed apart
> Without a stir and swelling of the heart;—
> O mate of Poverty! O Pearl unpriced!
> O co-espoused, co-transforate with Christ."
>
> *W. H. Myers.*

CHAPTER LXIII.

CITTA DI CASTELLO AND BORGO SAN SEPOLCRO.

A decent little omnibus leaves the office in the Corso at Perugia every morning at 5½ a.m. for Citta di Castello, performing the journey of 33 miles in 6½ hours. But it sets out on its return journey at 3 a.m., so that if Citta di Castello is taken as an excursion from Perugia, it will be found much more convenient to engage a carriage for the two days, price 20 frs.

The Locanda della Cantoniera (Valino) at Citta di Castello is a very good specimen of a small Italian inn, exceedingly clean and moderate in charges.

There is no diligence between Citta di Castello and Borgo San Sepolcro: a carriage with 1 horse costs 7 frs.

A carriage may be taken from Borgo to Arezzo, or *vice versâ*, for 17 frs., or Borgo may be easily visited in the day from Arezzo.

The Albergo Fiorentino, sometimes called Locanda di Venezia, at Borgo San Sepolcro, is very clean and comfortable for a country inn, and an artist might spend some time there pleasantly and most economically. This tour will not be worth while except to those who are really interested in Umbrian art, for the country is for the most part uninteresting and the towns are unpicturesque.

VERY beautiful is the rapid descent from Perugia, through the richly cultivated fields, bright in spring with gladiolus and bearded hyacinths, and with glorious views of the old city rising from its rocky platform. At *Ponte Felcino* (4 m.) the road crosses the Tiber by a very lofty bridge something like the Ponte alla Maddalena near Lucca. At 21 m. is *Fratta*, a small town with an octagonal

church and an old castle. Hence the road constantly ascends.

(Two miles from Fratta, on a hill top, is the fine old Camaldolese monastery of *Monte Corona.* Its church was founded by S. Romualdo himself, c. 1008, and retains a crypt of the 11th century. There were sixteen hermitages attached to the convent, after the fashion of the Eremo at Camaldoli. Under the recent spoliation, the monks at Monte Corona were treated with exceptional cruelty, because they appealed, out of regard for their long exercised charities, to be allowed to end their days in its walls: they have been not only expelled, but reduced to absolute beggary; only one lay brother being allowed to remain for the sale of medicines in the *farmacia.*

A road leads from Fratta to Gubbio by the fine old castle of *Civitella Raniari* and the deserted convent of *Campo Reggiano.*)

Citta di Castello occupies the site of Tifernum Tiberinum, of which Pliny the younger was chosen as patron while still a boy. In the 15th century it was ruled by the great house of the Vitelli, of whom Vitellozzo Vitelli was one of the earliest patrons of Raffaelle. Many of his great early works were painted here and were intended for the churches of this little town. The *Sposalizio,* now at Milan, belonged to the Church of S. Francesco; the *Coronation of S. Nicholas of Tolentino* hung in S. Agostino till it was sold to Pius VI.; the Crucifixion, which Lord Dudley has now, was sold from the Gavari Chapel in S. Domenico in 1809; the Coronation of the Virgin in the Vatican, and the Adoration of the Magi, now at Berlin, were also painted at Citta di Castello.

In the centre of the dull town is the *Cathedral of S. Florida*, consecrated in 1012, but twice rebuilt. Its only ancient feature is its round campanile which will recall those of Ravenna. The north door is an admirable specimen of 15th century work. Between the twisted pillars are two reliefs, with small figures or groups from scriptural or saintly subjects, introduced between the beautifully sculptured tendrils and fruit of a vine; below are figures of Mercy and Justice. Entering by the west door, we may notice :—

Right. 1*st Chapel.* *Bernardino Gaglardi.* The Martyrdom of S. Crescentian.

4*th Chapel* (of the Sacrament). *Rosso Fiorentino.* The Transfiguration.

5*th Chapel.* *Pacetti.* The Guardian Angel, with the Madonna in glory above; on the left, S. Michael; on the right, S. Raphael and Tobias. The scenes from the story of Tobias at the sides of the chapel, are by *Virgilio Ducci.*

6*th Chapel.* *Squazzino.* Frescoes.

The Camera della Canonica contains a beautiful altar front, given by Pope Cœlestine II., who was a native of the town. It is a marvellous specimen of goldsmith's work, decorated with scenes from the life of the Saviour.

The Cupola is painted by *Marco Benefial.*

The *Stalls* are of rich intarsiatura work, and are from designs of *Raffaellino da Colle.*

A little behind the cathedral is the Via del Ospedale, containing the Hospital, whose chapel has a fine picture of the Pentecost by *Santi di Tito.* Close to this is the ugly gothic *Church of S. Domenico*, which contains :—

Right. 1*st Altar.* *Santi di Tito.* Marriage of S. Catherine.

2*nd Altar.* *Gregorio Pagani.* Madonna and Child with saints. An interesting picture, said to have been presented in consequence of a vow of the citizen Antonio Corvini, who was serving under the Duke of Burgundy, and promised it to atone for having injured an image of the Virgin over the gate of some town.

5th Altar. Copy of the Crucifixion of Raffaelle, which formerly hung here, now the property of Lord Dudley.

The *High Altar* covers the remains of the Beata Margherita, a Dominican nun. Behind are: right, S. Sebastian, 1524, and the Annunciation, by *Francesco di Castello*, 1524; left, a Madonna of the 14th century.

Left of High Altar (the Brozzi Altar). *Luca Signorelli*, 1498. Martyrdom of S. Sebastian.

Close by is the little *Church of S. Caterina*, which contains:—

Right. Andrea Carlone. S. Francesco di Paola.
Left. Squazzino. Crucifixion.
The frescoes of the Story of S. Catherine are by *Cav. Borghese.*

Turning down the neighbouring Corso, the Via S. Egidio leads, close to the gate, to the *Palazzo di Paolo Vitelli.* A magnificent pile of 1540.* It is now the property of the Marchese Rondinelli of Florence.

The staircase is handsome, with a frescoed ceiling which, with the ceilings of all the chambers, was the work of the prolific artist, Cristofero Gherardi, commonly known as Il Doceno. It leads to a great hall decorated by *Prospero Fontana*, in the style of the Zuccheri, with frescoes relating to the glories of the house of Vitelli, viz.:

The Death of Giovanni Vitelli at the Siege of Osimo.
The Reconciliation of Sixtus V. with Niccolò Vitelli.
The Defence of the City by Camillo and Paolo Vitelli.
Alessandro Vitelli presents to Cosimo de' Medici the Strozzi and Cavalcanti prisoners.
Charles VIII. gives an Order to Camillo Vitelli.
Paolo Vitelli drives out the Venetian troops from the Casentino.
Giovanni Vitelli brings about the election of Cosimo I.
Charles V. creates Alessandro Vitelli Prince of Amatrice.

* There are three other Vitelli palaces in the town, but not worth seeing.

The succeeding halls are all decorated with frescoes. Behind the palace are gardens, now little better than a ploughed field, save for a boschetto of ilexes. At the end is the picturesque *Palazzino*, with an open loggia, having a ceiling by *Cristofero Gherardi*, splendidly decorated with mythological subjects enclosed in a network of flowers, birds and fishes. The whole is wonderfully preserved. On the walls are fresco portraits of members of the Vitelli family.

Returning to the Corso, and following the opposite Via Cavour, we reach (right), the *Church of S. Francesco*, which contains :—

Right. 1*st Altar.* *N. Circinani.* The Stoning of S. Stephen.
2*nd Altar.* Pictures of SS. John and Andrew, enclosing a reliquary of the 15th century, for relics of S. Andrew.
3*rd Altar.* *N. Circinani.* The Annunciation.
4*th Altar.* *Raffaellino da Colle.* The Assumption.
Left. 1*st Chapel*—Of the Vitelli, where they are buried. *G. Vasari.* The Coronation of the Virgin, with saints below. The stalls, of intarsia work, represent the life of S. Francis.
2*nd Chapel.* *Agostino and Andrea della Robbia.* S. Francis receiving the stigmata.

Several other churches may be briefly noticed.

S. Cecilia contains :—

Luca Signorelli. The Coronation of S. Cecilia.
Piero della Francesca. Coronation of the Virgin.

SS. Trinità contains :—

Sacristy. Two standards representing the Crucifixion and the Creation of Eve, attributed to Raffaelle.

S. Giovanni Decollato contains :—

Sacristy. A standard representing the story of S. John, by *Luca Signorelli.*

The *Palazzo Mancini* has a collection which is shown. The best works are :—

2. *Luca della Robbia.* The Ascension—a fragment.
7, 8, 9, 10. *Luca Signorelli.* Saints.
19. *Vasari.* Cosimo de' Medici.
20. *Luca Signorelli,* 1515. Virgin and Child with angels and saints.

In the *Palazzo Municipale* is a Virgin and Child with ten saints, by *Piero della Francesca.*

It is a drive of 12 miles from Citta di Castello to Borgo San Sepolcro, through a fertile plain. The road passes through the village of *San Giustino,* and skirts a beautiful garden belonging to the villa of the Marchese Buffalini of Florence. The frescoes of Cristofero Gherardi here, so much praised by Vasari, have been ruined by an earthquake. After passing, at a little distance on the right, the village of *Cospaglia,* once a republic like San Marino, we reach a low pillar marking what was once the boundary between Tuscany and the Papal States, one of the two neighbouring cottages under the same roof belonging to either kingdom. Here we come in sight of the towers of *Borgo San Sepolcro.*

The town has an ancient look, and its houses retain several of the tall towers which were the pride of mediæval nobles, and which once gave the city the appearance which is still retained by San Gimignano, as may be seen by an old picture in one of the churches. Many of the most stately of the towers perished in the earthquake of 1789. Borgo belonged to the Holy See till 1440, when it was made over to the Florentines by Eugenius IV. Though an unimportant town in itself, it has acquired a lustre unequalled

by many great cities, as the birthplace and home of many of the greatest masters of Italian art—Santi di Tito (1538—1603) the best painter of his own period; Raffaellino da Colle (c. 1540), born at Colle a few miles from Borgo, an eminent follower of Raffaelle and Giulio Romano; Cristofero Gherardi, (1500—1556) surnamed Doceno, a pupil of Raffaellino; but, above all, Piero della Francesca (1398—1484) of whom Luca Pacioli, writing in 1494, speaks as—"the monarch of painting in our times."

"From Umbria he had drawn the secret of homely combinations and direct surprises; from Florence draughtsmanship, the power of dramatic distribution and combination, science and the passion of science, the resolve that art should leave no province of nature unattempted. From his own instincts he took the twofold choice that gives his work its charm and singularity—a love of colour in its fairest gradations and most fanciful harmonies, and, with that, a delight in the confident gestures of the strong, the innocent haughtiness of physical health, the courageous mien of those who stand on both feet, and hold their heads high, looking out with eyes of a frank indifferent sweetness upon a world of which they feel the masters."—*S. C.*

In the centre of the town is a piazza containing the tall *Torre dell' Orologio.* Opening from this is the Via del Duomo, on the right of which is the *Cathedral,* founded 1012, but retaining little of antiquity. It contains:—

Right Aisle (over side-door). The beautiful tomb of Bishop Galeotto Graziani.

Next Altar. Santi di Tito. The Incredulity of S. Thomas.

Choir. Left. Perugino. The Ascension—a replica of the great picture once in S. Pietro at Perugia, now at Rouen. *Right. Raffaellino da Colle.* The Resurrection.

Sacristy. Luca della Robbia. Figures of SS. Benedetto and Romualdo. *Gerino da Pistoja.* Fragments of frescoes of saints.

14th century. SS. Peter and Paul, with the story of S. John Baptist in the predella.

Left Aisle. School of Luca della Robbia. Ciborium.

3rd Altar. *Antonio Cavalucci.* Madonna del Rosario.
2nd Altar. *Durante Alberti.* Nativity.
1st Altar. *Giovanni Alberti.* Crucifixion.

Opposite the cathedral is a small building containing the *Municipio*, and the *Monte Pio*. Here is :—

* *Piero della Francesca.* A most grand fresco of the Resurrection. It is early morning in a wintry landscape, a valley in a wild Umbrian country, with great trees breaking the sky. In the centre is the tomb, from which the Saviour is rising grandly and triumphantly, with one foot on the ledge, a banner with the red cross in his right hand, and his eyes looking forward with rapt intensity, the whole figure thrown out by the blackness of the hills behind, upon which the light has not yet risen. Below lie, or rather sit, the four guards, greatly foreshortened, in the most intense sleep. The fresco is admirably seen, and the room is generally open : it is alone worth a visit to Borgo San Sepolcro.

Close by, behind the fountain, is the *Church of S. Francesco*, which contains :—

Left. *1st Altar.* *Domenico Passignano.* Christ with the Doctors. A very striking picture, almost wholly in shadow, the light just catching some bald heads in the foreground : the figure and expression of the boy-Saviour most beautiful.
Right. *3rd Altar.* *Giovanni de' Vecchi.* S. Francis receiving the Stigmata.

Just beyond, on the right, is the *Chapel of the Misericordia*, which contains :—

Left. *Raffaellino da Colle.* The Resurrection. What a contrast in its disturbance and confusion to the solemnity of the Piero della Francesca !
High Altar. A curious crucifix, said to have been miraculously discovered by oxen refusing to walk over the place where it was buried.

Beneath this chapel is the copy of the Holy Sepulchre, which gave the town (called Nocera before), its present name. It was built in 1300 in wood, in 1480 in stone. The bronze

gates by *Alberti* have wonderful reliefs of the Temptation of Adam, and the Expulsion from Paradise.

In the neighbouring Via della Misericordia (left) is the Hospital, containing, in its chapel :—

* *Piero della Francesca.* The Virgin shielding the inhabitants of Borgo with her robe, a memorial of the plague of 1348. All around the frame are tiny figures of saints, and four larger figures beneath. Above is the Crucifixion. In the gradino are :—The Agony in the Garden, the Flagellation, The Women at the Sepulchre, and The Appearance to the Magdalen.

On the left, at the angle of the town-wall, is the *Fortezza*, with long machicolations. Turning left, inside the neighbouring gate, we reach the *Church of S. Antonio*, which has a curious Gothic portal, with a relief of souls presented to the Saviour by their patron saints ; below, in quatrefoils, is the Annunciation. Within is :—

* *High Altar. Luca Signorelli.* An altar piece, originally a standard, painted on both sides and quite magnificent in colour. On one side are SS. Eligio and Antonio Abbate ; on the other the Crucifixion—the Virgin has fainted, and is lying at the foot of the cross.

Turning right from hence, at the end of the Via del Rio, is the *Church of the Minori Osservanti*, which contains :—

Choir. Raffaellino da Colle. Coronation of the Virgin.

Hence we may proceed in a direct line to the *Church of the Servi*, which contains :—

Right. 3rd Altar. Giovanni de' Vecchi. The Presentation in the Temple.

4th Altar. N. Circinani. Virgin and Child, with SS. Luke and Francis.

Choir. 15th century. The Assumption.

Left. 4th Altar. Dom. Passignano ? The Annunciation.

A little further is the *Church of S. Chiara*, containing :—

* *High Altar. Piero della Francesca.* The Assumption. The Virgin, with an expression of the most intense humility and devotion, floats upwards in a cloud of angels and seraphs: beneath are SS. Francis, Jerome, Costanzo, and Chiara.

On the *Organ Gallery* are a number of curious ancient pictures.

At the end of the Via Maestra, on the left, is the *Church of S. Agostino*, containing :—

Left. 1st Altar. Gerino da Pistoja, 1502. The Virgin, on the prayer of its mother, delivering a child from the Devil—very curious.

3rd Altar. Over a picture of the Nativity, a beautiful half-length of Christ in benediction.

About 3 miles from the city, on the lower slopes of the hills at the farm of *Passerino*, is the site of the Villa of Pliny, of which he gives a detailed description in one of his letters.* Some fragments of ancient masonry remain. His account of the clipped walls and cut box trees in the Roman villa gardens shows how little taste has changed in Italy since.

There are two roads from Borgo to Arezzo. That generally chosen by the Vetturini leads through *Anghiari*, which contains a Last Supper of *Piero della Francesca*, and where on June 29, 1440, the Florentines under Giovanni Paolo Orsini gained a great victory over the Milanese under Piccinino. As we wind up the adjoining hill, through gardens of pears and olives, the great brown-buttressed mass of campanile-crowned Anghiari rises most picturesquely, like one of the towns on the edge of the Roman Campagna, against the delicate green of the plain and the pink haze of

* V. Ep. 6.

the distant mountains. Ten miles from hence is the poor hamlet of *Caprese*, where Michael Angelo was born in 1474.

The road from Anghiara to Arezzo is good, but very hilly. It passes through woods in a valley above a river, something like the Holne Chase in Devonshire, then crosses a weary spur of the Apennines, after which the cathedral of Arezzo comes in sight, crowning the hill above the town.

CHAPTER LXIV.

SPELLO AND FOLIGNO.

(Spello may be made an excursion from Assisi or Perugia, or may be taken on the way to Foligno. There are 4 trains daily in 20 min.)

ELEVEN kilometres from Assisi, on the left of the railway, cresting a low spur of the Apennines, is *Spello*. It occupies the site of Hispellum.

> "His urbes Arna, et lætis Mevania pratis,
> Hispellum."
>
> *Sil. Ital.*, viii. 458.

We find this town in inscriptions bearing the titles of "Colonia Julia Hispelli" and "Colonia Urbana Flavia," from which it appears that it must have received two colonies, one under Augustus, the other under Vespasian. There are remains of a Roman *Amphitheatre* in the plain below the town, and one of the Roman gates—*Porta Veneris*—still exists, surmounted by three figures, with the remains of a triumphal *Arch of Macrinus*, in the Via del Arco. The inhabitants point out the house, and in it the tomb, of Propertius, who possibly lived here, though he himself records that he was born at Mevania.

But these remains are comparatively insignificant. The chief interest of Spello arises from its connection with the history of art. In 1501, while Perugino was employed at

Perugia in the Sala del Cambio, his contemporary Pinturicchio was employed here on noble frescoes which still remain, together with several from the hand of Perugino himself.

The collegiate *Church of S. Maria Maggiore* contains :—

Left. Cappella del Sacramento. The Annunciation, one of the noblest works of the master. It is signed, on the roof of the temple, "Bernardinus Pinturicchius, 1501." The portrait of the artist is introduced, hanging against the wall.

The Nativity, with the shepherds reverently approaching, in a noble landscape.

The Dispute with the Doctors, signed "Pintoricchio." A very noble picture. Troilo Baglioni, the prior of the church for whom the fresco was painted, is introduced. In all these, the backgrounds are most carefully finished, and gold ornaments are laid on.

On the ceiling are the four Sibyls.

The Tabernacle of the *High Altar* is a beautiful work of the early Renaissance. On the pillar on the left is—*Perugino*, Madonna with the Magdalen and S. John, signed "Petrus de Chastro plebis pinxit, 1521." "The expression in S. John," as Burckhardt says, is "pure and beautifully inspired." On the pillar on the right—*Perugino.* Madonna between S. Catherine and a bishop.

Over the altar of the *Sacristy* is—*Pinturicchio*, a Madonna.

On the right of the entrance is an ancient Cippus, with a relief of an equestrian figure and an inscription, used as a holy-water basin.

The Franciscan *Church of S. Andrea*, consecrated in 1228 by Gregory IX., contains, in the right transept, a noble picture by *Pinturicchio*, 1508. The Madonna is throned between SS. Francis and Laurence, and SS. Andrew and Louis. On the steps of the throne is a charming S. John writing "Ecce Agnus"—and a curious letter from Gentile Baglioni, Bishop of Orvieto, to the artist, is introduced. On the wall of a house opposite the convent (No. 30) is a Madonna by *Pinturicchio.*

Steep and tortuous streets lead up to the hill top, whence

there is a beautiful view. Spello was the seat of a bishopric till the 6th century, when it was removed to Foligno.

Sixteen kilometres from Assisi is *Foligno*, the junction station for the lines to Ancona and Rome.

Inns. Croce Bianca, good: *Barbacci: Posta.*
Carriages from the station to the inns, 40 c., luggage included.

Foligno occupies the site of the ancient Fulginium.

> "Iguvium, patuloque jacens sine mœnibus arvo
> Fulginia."
>
> *Sil. Ital.*, viii. 461.

The town is walled now, and lies low in a rich envine-yarded plain, which is dreadfully hot in summer. There is not much to be seen except pictures, though the piazza with the west front of the cathedral and a high-striding red arch over a street close by are not unpicturesque.

At the entrance of the *Public Garden* is a modern statue of the artist *Niccolò d'Alunno*, who was a native of Foligno.

"Unendowed with any originality of invention, Niccolo possessed the art of giving his figures a generally attractive expression. In his female and his angelic heads especially, we mark a great refinement and purity, and in his male figures a greater earnestness and expression, accompanied by greater fulness and sturdiness than the succeeding Umbrian painters approved."—*Kugler.*

The Church of S. Niccolò contains:

Right. 2nd Chapel. Niccolò d'Alunno (his master-piece). A Tabernacle in 14 compartments, the largest being the Nativity and the Resurrection. The predella of this picture was kept at the Louvre, when the rest was returned.

Chapel of S. Antonio. Niccolo d'Alunno. The Coronation of the Virgin with SS. George, Bernardino, and Antonio below. In the predella an Ecce Homo with the Virgin and S. John.

S. Maria infra Portus contains:

Nicolo d'Alunno. SS. Jerome and Roch.

S. Annunziata contains:

Pietro Perugino, an injured fresco representing the Baptism of our Lord.

The *Cathedral of S. Feliciano,* which has a very rich 15th century portal, with monsters, has been modernized internally.

The *Palazzo del Governo* or *Trinci,* has a chapel painted in fresco with the History of the Virgin by the rare master *Ottoviano Nelli* of Gubbio. It was to the *Convent of S. Anna* that the famous picture of Raphael painted for Sigismondo Conti was removed by his nun-niece Anna, and hence it took the name of "La Madonna di Foligno." Scattered over the town are several of the interesting wall pictures known as *Maestas,* by *Pietro da Foligno* and other followers of the Alunno school.

An excursion of six miles may be made to the village of *Bevagna* on the Clitumnus, the ancient Mevania, which retains some remains of a Roman *Amphitheatre,* a temple of Mars or Vertumnus, and other buildings. It was here that Vitellius attempted to make a last stand for the empire against Vespasian, and here Propertius was born, as he himself informs us.

"Umbria te notis antiqua penatibus edit,
Mentior? an patriæ tangitur ora tuæ?
Qua nebulosa cavo rorat Mevania campo,
Et lacus æstivis intepet Umber aquis,
Scandentisque arcis consurgit vertice murus,
Murus ab ingenio notior ille tuo."

iv. *El.* i. 121.

GULF OF GENOA
ADRIATIC
CORSICA
ELBA
MILAN
TURIN
GENOA
VENICE
PADUA
VERONA
BRESCIA
BERGAMO
TRENT
BOLOGNA
FLORENCE
MODENA
PARMA
FERRARA
RAVENNA
CREMONA
MANTUA
PAVIA
LODI
ALESSANDRIA
CASALE
NOVARA
VERCELLI
VARESE
COMO
LECCO
MONZA
TREVISO
VICENZA
UDINE
TRIESTE
GORIZIA
PISA
LEGHORN
SIENA
AREZZO
PERUGIA
ANCONA
PESARO
RIMINI
FORLI
FAENZA
IMOLA
CESENA
LUCCA
PISTOIA
PRATO
SAVONA
CUNEO
NICE
ASTI
ACQUI
TORTONA
VOGHERA
STRADELLA
PIACENZA
CODOGNO
LODI
CREMA
BRONI
VALENZA
MORTARA
IVREA
BIELLA
AOSTA
SUSA
CHIVASSO
SAVIGLIANO
BRA
SALUZZO
ALBENGA
SPEZIA
CARRARA
MASSA
LUCCA
PISTOIA
PRATO
PISTOIA
VOLTERRA
CHIUSI
ORVIETO
TERNI
SPOLETO
FOLIGNO
ASCOLI
FERMO
TOLENTINO
MACERATA
RECANATI
LORETO
OSIMO
JESI
SINIGAGLIA
FANO
URBINO
GUBBIO
CITTA DI CASTELLO
BORGO S. SEPOLCRO
FABRIANO
CAGLI
FOSSOMBRONE
SAN MARINO
CHIAVARI
SESTRI
VOLTRI
RAPALLO
S. REMO
VENTIMIGLIA
MENTONE
MONACO
TENDA
LIMONE
BASSANO
CONEGLIANO
PORDENONE
CIVIDALE
PALMA-NUOVA
GRADO
AQUILEIA
PALA
PROVENZA
ROVIGO
ESTE
LEGNAGO
CHIOGGIA
VILLAFRANCA
VALEGGIO
DESENZANO
SALO
RIVA
ROVERETO
ALA
PEDEMONTE
BELLUNO
CORTINA D'AMPEZZO
PIEVE DI CADORE
CAPRILE
AGORDO
LECCO
COLICO
BELLAGGIO
LAVENO
LUINO
LUGANO
CHIASSO
CHIVASSO
SANTHIA
GATTINARA
GARLASCO
VIGEVANO
VOGHERA
TORTONA
NOVI
BOBBIO
BORGO SAN DONNINO
GUASTALLA
REGGIO
MONTECHIARUGOLO
CARPINETI
CENTO
S. MARIA MAGGIORE
POLA
ARGUA
MESTRE
TREVISO
VICENZA
PEDEMONTE
CONEGLIANO
PORDENONE
CIVIDALE
UDINE
GORIZIA
TRIESTE
AQUILEIA
GRADO
PALMA-NUOVA
BASSANO
ALA
ROVERETO
RIVA
PERI
PESCHIERA
VILLAFRANCA
VALEGGIO
DESENZANO
SALO
LAVENO
LUINO
LUGANO
CHI

In the Church of the *Beato Giacomo* is the tomb of the Beato Giacomo Bianconi, who died 1301.

About 3 miles further, on a high hill, is *Montefalco*, which contains in its churches a number of curious pictures of the Umbrian School. The town is highly picturesque and has in the fullest degree the Italian character of a "Borgata Alpestre." In the *Church of S. Francesco* is a choir covered with frescoes of the Story of S. Francis, by *Benozzo Gozzoli* (1452), the pupil and contemporary of Fra Angelico; also, a Madonna and two saints, by *Tiberio d'Assisi.*

The *Church of S. Fortunato* (¾ m. from the town) was once covered with frescoes by *Benozzo Gozzoli.* Only a fragment of the Virgin and Child, with an angel (1498), remains. In the cloisters is the *Cappella delle Rose*, covered with frescoes from the life of S. Francis by *Tiberio d'Assisi.*

"And now farewell to Italy—perhaps
For ever! Yet, methinks, I could not go,
I could not leave it, were it mine to say,
'Farewell for ever!'"

Rogers.

THE END.

ERRATA, VOL. I.

Page 373, line 20, *for* Tai *read* Pieve
Page 374, below the woodcut, *for* Tai Cadore *read* Pieve Cadore
Page 370, line 5 from bottom, *read* S. Martino di Castrozza

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